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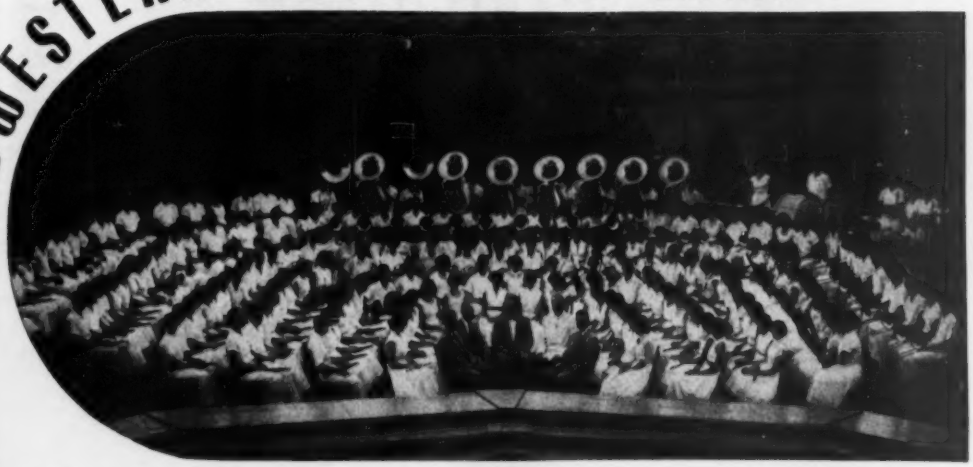




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The Camp band presents formal concerts every Sunday evening in the outdoor theatre. (Personnel limit—200)

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A magazine dedicated to the advancement of school music—edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

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Forrest L. McAllister, Editor, Publisher, and Owner. R. A. Veldon, Advertising Manager. L. J. Cooley, Production Manager. W. M. Fritz, Circulation Manager. Collin Fry and John Fitzer, Art Production. Judy Lee, Teen-Age Editor. Karen Mack, Music Pen Pal Club Coordinator. THE SCHOOL MUSICIAN is completely indexed in THE MUSIC INDEX. All editorial copy should be sent to the Editor, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois.

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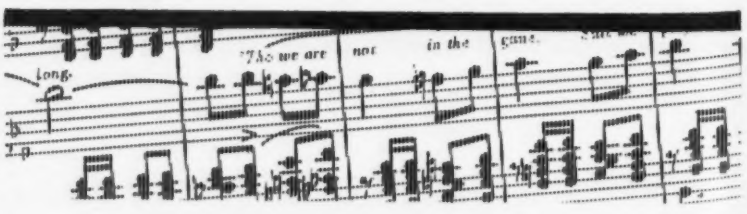
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"I feel that music education offers a chance for guidance in real life situations not offered in other fields and that boys and girls can benefit from these experiences. Throughout the years I believe this has proven so. The problems have been discussed after rehearsals in the friendly light of the office, and much practical education has resulted," says Dale Harper, a member of the American School Band Directors Association, and Director of Music Education, Euclid Public Schools, Euclid, Ohio.

Mr. Harper is a graduate of the Cincinnati Conservatory of Music, has a B.S. and P.S.M. Degree from the University of Cincinnati. He holds an M.A. Degree from Western Reserve University. He studied violin under the great French artist, Jean ten Have, and conducting under Vladimir Bakaleinikoff. He started teaching instrumental music in 1935 in five suburban Cincinnati schools. He entered the Euclid school system in 1938. As Director of Music Education, he is in charge of a staff of 14 competent teachers. He is proud that 29% of the High School student body is enrolled in music. He is equally as proud of his fine 92 piece concert band which he conducts. His bands have been consistent First Division winners in State competition since 1942.

Though a very busy man, he still finds time for his hobbies, member of Kiwanis, Power Squadron, piloting his cruiser on trips about the Great Lakes, managing Har-Tee, Inc., and growing Christmas trees on his farm. His lovely wife Madolin is an excellent piano teacher and his greatest critic. Completing this wonderful family are the two children, Stefni and Gregory who play in school groups.

The SCHOOL MUSICIAN takes great pride in presenting Dale Harper of Euclid, Ohio who is a man of deep integrity and devotion to his prime mission in life, that of "Making America Musical."





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Leblanc Presents New Alto Clarinet in "F"

Leaders of the popular Balanced Clarinet Choir Movement were excited at the announcement of the new Leblanc alto clarinet in F, better known as the Basset Horn.

Vito Pascucci, president, G. Leblanc Corporation, presented this new instrument at the NAMM Trade Show in Chicago. Actually, the Basset Horn was very popular early in the history of clarinet making. Mozart and other composers used this alto clarinet as a lovely solo instrument and for ensemble work. The beautiful rich voice of the Basset Horn has been brought back by Leblanc's version of this clarinet in F.

The same Leblanc-quality mechanical features that are found on the Symphonie B♭ soprano clarinets—i.e., the patented Leblanc "Jump Keys," undercut integral raised tone holes, nickel-silver power forged keys with Leblanc stylings, rust-proof gold-plated flat springs, anchored posts, extra key posts and individual key post mountings, etc.—can be found on this "uncle" of the B♭ clarinet, the Basset Horn.

In appearance the new Leblanc Basset Horn resembles the E♭ alto clarinet, except that the bell points straight down, same as a regular soprano clarinet. It is 34½ inches in length as compared to 27 inches for the B♭ clarinet. The Basset Horn is pitched a



fourth lower than the B♭ clarinet and sounds one full tone above the E♭ alto clarinet. The plateau keys on the F clarinet are like those on other harmony clarinets, and it is fingered the same as these other clarinets.

Band directors will welcome the warmth and depth that the F clarinet adds to their clarinet section. The Leblanc Corporation has commissioned outstanding composers and arrangers to write and score new music for the Basset Horn, as well as to write parts to existing scores.

For more information on the new Basset Horn, Alto Clarinet in F, see your Leblanc Dealer, or write to the G. Leblanc Corporation, Kenosha, Wisconsin. Be sure to mention that you saw it in THE SCHOOL MUSICIAN.

Cundy-Bettoney Offers New Booklet "Music Is Fun!"



There is a wealth of interesting reading in this new 16 page booklet by Walter E. Cochrane, Coordinator of Instrumental Music for the Alexandria, Virginia, City Schools.

Designed and written for the pre-beginner and his parents, the benefits of music and advice on choosing an instrument are presented clearly and informatively by Mr. Cochrane.

Included in its contents are "Questions and Answers," "A Note to Parents" and a carefully compiled "Beginner's Instrument Selection Chart."

Copies are available free of charge from the Cundy-Bettoney Co., Inc., Hyde Park, Boston 36, Mass. Be sure to say you saw it in THE SCHOOL MUSICIAN when writing for your complimentary copy.

Kay Bounces Back After Severe Fire

Sunday morning, September 11th, found the three story factory of Kay Musical Instrument Co., 1640 Walnut, Chicago, Illinois, the center of a blazing 4-alarm fire which destroyed finished instruments, raw materials and work in process.

However, news of this fire was kept from the trade because Kay Musical did not want the disaster to be used as an excuse for missing promised deliveries.

(Continued, col. 3, page 10)

ANOTHER 100% *Ludwig* SECTION
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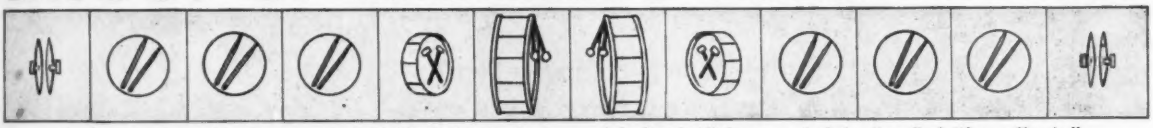
The fabulous prancing drum section of the Northwestern University Band is equipped with LUDWIG percussion from stem to stern. Director Paynter features his drums at the opening of every half-time show by giving them the honored goal-line lead off position.

Young, energetic Richard Schory writes all the intricate drum beats and instructs the section both on the field and in the Concert Hall.

The Tenor Drums are featured in horizontal position as shown.

Richard Schory, leader of percussion section with Ludwig's new "Verti-holder" for tenor drums.

LAYOUT OF MARCHING DRUM SECTION



Northwestern's marching drum section looks like this! Notice bass and tenor drums in center location to preserve the rythmic core of the band. All drums are Ludwig silver flash "Super-Classics". 12" x 15", 12" x 17" tenors, and 10" x 28" Scotch bass.



CONCERT FORMATION

This picture shows the Concert Formation of the section ready for action. The Ludwig Symphony model tympani are sizes: 32", 28", 26", and 24". Parade drums are size 12" x 15" Ludwig Super Classics. Concert drum; 6½" x 14". Bass drum: 20" x 40". Tenor drums; 12" x 17".

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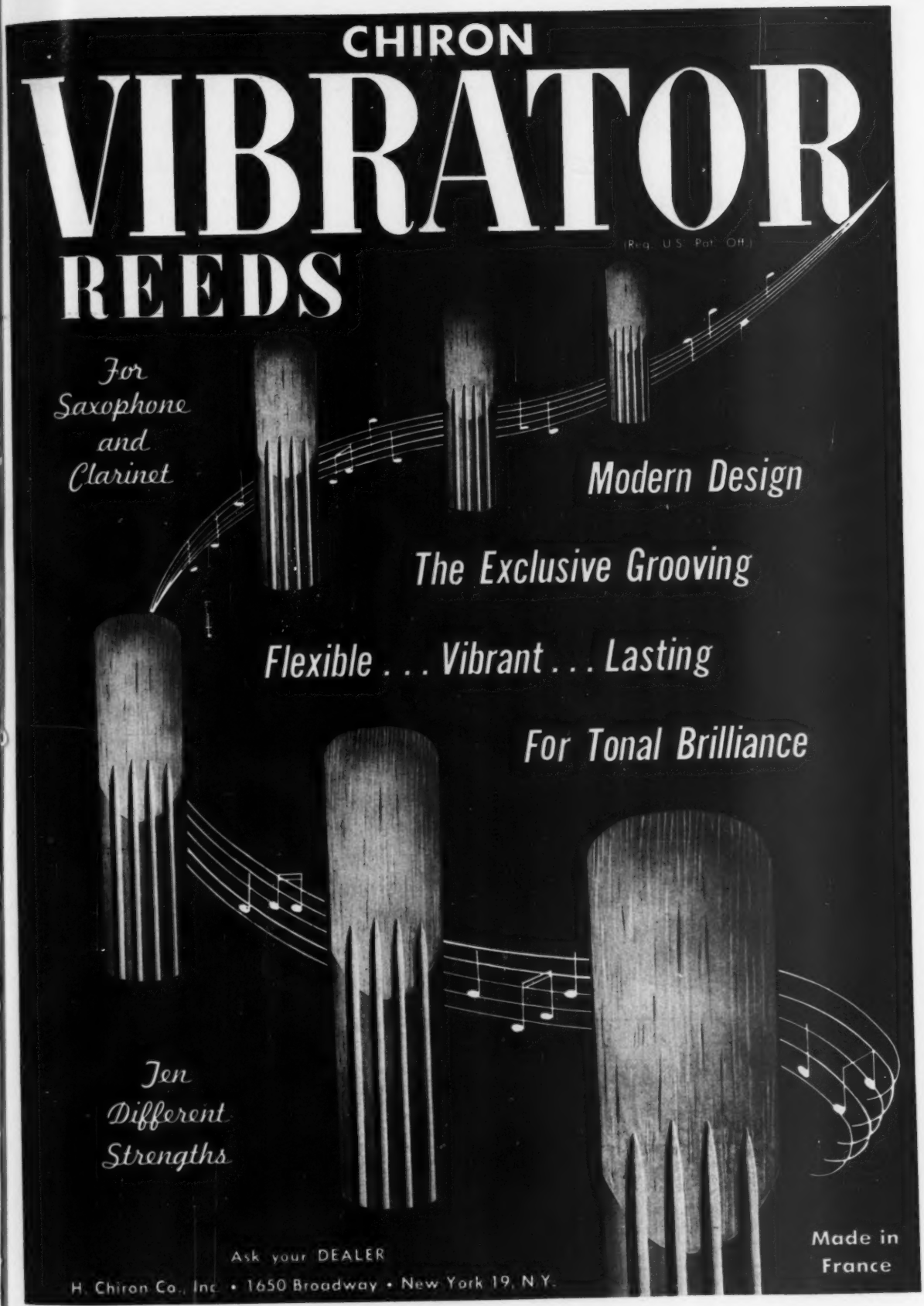
Millwrights, exhaust system specialists and emergency labor services repaired and replaced wires, machines, motors, piping, windows, the third floor roof and water, gas and light services. Ted Rosenous, Kay production manager and purchasing agent, spent Sunday night at the phone lining up emergency purchases. Kiln-dried rosewood from New Jersey, ebony from eastern ports, poplar and maple from Kentucky and Indiana, Kay's famous Curly Maple from northern states. Fire trouble seems to bring out the best in everyone. Even the trucking companies pitched in.

While Ted Rosenous replaced the water soaked materials needed to make guitars, basses and cellos, Sid Katz and Bob Keyworth, Kay vice-president, were pitching hundreds of damaged instruments out of the third floor window. Every single instrument in the finish room was rejected, even if it looked okay, in order that Kay's reputation for quality would be maintained.

A week of difficult, sporadic and costly operation followed this most ill-timed fire. Orders were piling up and promised delivery dates caused Kay to reschedule its entire production plan so as not to let down its customers.

Kay management stood firm against publicity. "We'll do our best to serve our accounts. We don't want sympathy nor will we make this fire a coverall excuse," is the way Mr. Katz put it. Thus the stricken firm worked a way out with quiet determination, combining effective planning with skill and originality. One month later, the "miracle month" they call it, Kay Musical had recovered and went on to score, in November deliveries, a 20% increase in sales over the best previous month in Kay's entire history.

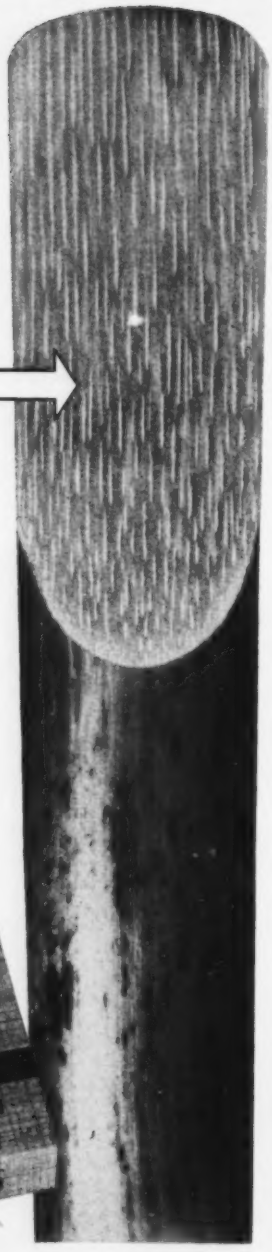
On this occasion Sidney Katz, Kay's president of less than a year said, "I wanted teamwork to be the keynote of Kay. This test proved we have a team that nothing can stop."


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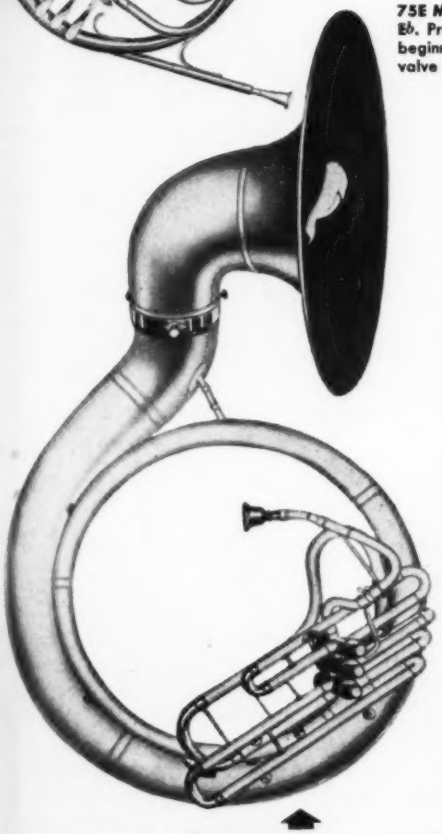
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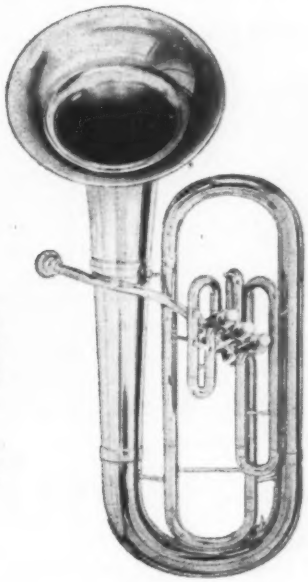
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Woodwind Trios—Flute, Oboe, Clarinet

7 Pieces for Three Woodwinds . . . Arr. by Hovey . . . Boosey & Hawkes. One of the nicer things to come along in recent years. Not too difficult but good music Gr. 3-4.

15 Three Part Inventions, Bach (Cochrane) . . . Cundy-Bettoney. Available in various woodwind combinations. A very useful edition which supplies the training in independent playing so needed for our students. Gr. 4-5.

Clarinet Trios

15 Three part Inventions, Bach (Cochrane) . . . Cundy-Bettoney. Use as B♭ trio or two plus bass clarinet. Gr. 4-5.

Trio in E♭, Blatt (Bellison) . . . Ricordi. Gr. 4.

Trio in B♭, Carulli (Bellison) . . . Ricordi. Gr. 4.

Trio in G, Muller (Bellison) . . . Ricordi. Gr. 4-5.

The above three all edited by Bellison but alas, no scores.

18th Century Trios, Arr. by Rosenthal . . . Morris. Gr. 2-3.

Collection of Trios, Bk. 1, Arr. by Voxman . . . Rubank. Gr. 2.

Collection of Trios, Bk. 2, Arr. by Voxman . . . Rubank. Gr. 3.

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B♭ Clarinet Quartets

Andante, Bohne (Voxman) . . . Rubank. Gr. 2.

Bohemian Suite, Bradec (Voxman) . . . Rubank. Gr. 2-3.

Bagattelle, Grundman . . . Boosey & Hawkes. Gr. 3.

Interlude, Keith . . . Boosey & Hawkes. Gr. 3.

Piece, Brown . . . Schirmer. Gr. 3.

Seascapes, Karel . . . Summy. Gr. 4. Third movement is fugue like and the second is slow and lyric in four sharps.

Country Dance, Krenek . . . Belwin. Gr. 4.

Band Contest Time

The clarinet section is an important part of the band. Each band member's performance contributes to the overall effect of the band's effort. There are several points that each student should consider in improving him and the band's total efficiency.

1. Keep the instrument in good shape. This means that worn out pads must be replaced BEFORE they fall out. Loose rings and keys must be tightened before more serious problems occur. There is a chance at better playing on an instrument that can function correctly.

2. Check intonation constantly and not only on the tuning note C. If you are sharp and pull the barrel too much you will flatten the throat tones and extreme low tones. It would be better to pull only a little at the barrel, a little at the mouthpiece, and a little at the joint if necessary. In this way the error in intonation is distributed a little more evenly throughout the clarinet. If sharping is a constant problem try some rings in your barrel. When you pull a lot from the barrel there is some space left between the barrel and top joint thus accounting for a good part of the flatness in the throat tones. The rings take up this space. Though they are not fool proof, they do help. To clear up the intonation and also the tone of the throat tones and one or more fingers in the lefthand.

3. Sitting position. Don't slouch. Look alert and you'll probably play better. Sit up with the clarinet at a reasonable angle from the body.

4. Finger position. Avoid the common errors. Arch your fingers somewhat and ALWAYS KEEP THE FINGERS AS CLOSE TO THE KEYS AND HOLES AS POSSIBLE. Never place the little fingers below the clarinet nor the right hand index finger under the E♭ key. Keep the fingers in a kind of diagonal position across the clarinet. The left hand index finger is held so that its first joint is close to the A-key, the second joint near the A♭-key.

5. Reed. Always have at least THREE REEDS in good playing condition. Do not try to get along on just one reed, waiting for it to disintegrate before purchasing another. Remember that the embouchure suffers when it is forced to accommodate itself to a worn out reed. When a new reed is finally bought the embouchure must again adjust itself to another extreme.

6. The break. When playing passages across the break prepare the right

(Turn to page 68)

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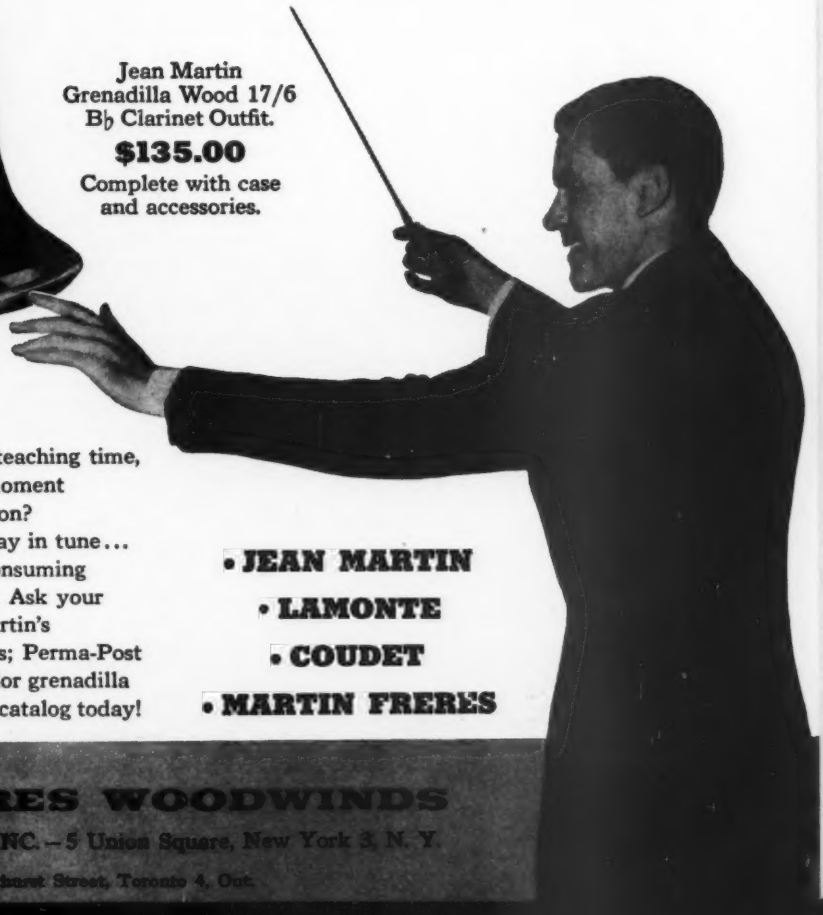
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The Brass Workshop

By B. H. Walker

Editor's note . . . This months clinical column by Mr. Walker is a reprint of his February 1953 column. So many requests have been received for this material that we decided to reprint it in it's entirety.

Send all questions direct to B. H. Walker, Director of Music, Gaffney High School, Gaffney, South Carolina.

Preparing a Solo

Spring Competition-Festival time is just around the corner, and it's time for you brass players to begin preparing your solos. May I encourage many of you to take advantage of the opportunity of preparing and playing a solo in the spring festival. This is one of the finest ways I know for learning to phrase, improve your tone quality, range, technique of both detached and legato tonguing, and build your musicianship through listening to yourself with a critical ear for more artistic performance.

Selecting the Solo

Take my advice and select a solo which is not beyond your technical ability and range. Nothing is more pathetic than to see a brass player struggling along in the solo competition-festival with a solo which is so difficult that he turns red in the face, presses and strains for the high notes, stumbles through the technical passages (often missing every third or fourth note), playing out of tune, slurring the staccato passages, detaching legato passages, disregarding all of the laws of phrasing, dynamics and accents, missing the rhythm figures, changing the note values, and in many other ways lowering the standards of correct musical performance. In my experience as judge for music festivals we have no alternative in such cases except to say with pity and regret, "Well, that was love's labor lost. Too bad that soloist and his teacher did not select an easier solo and learn to play it correctly!" Many of the solos listed in the 1943 Competition-Festival Manual, as well as the more recent National Solo Lists, are graded differently from the way I would grade them. In the new National Solo Lists many of the solos listed as "easy" I believe should be graded as "medium" and many graded as "medium" are "difficult" if played correctly. I am also of the opinion that some of the solos listed as "difficult" are not within the artistic playing range of school musicians.

When selecting a solo, keep the following in mind:

(a) The solo must include only the notes within the soloist's easy playing range. Since the soloist should set a goal of perfection in his per-

(Turn to page 54)

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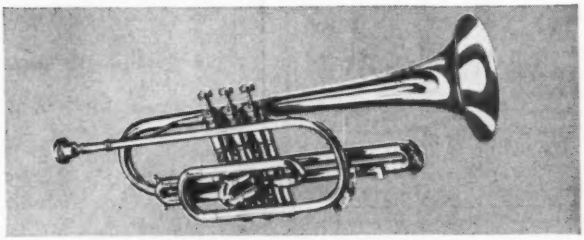


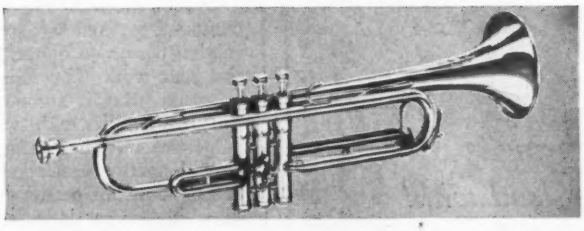
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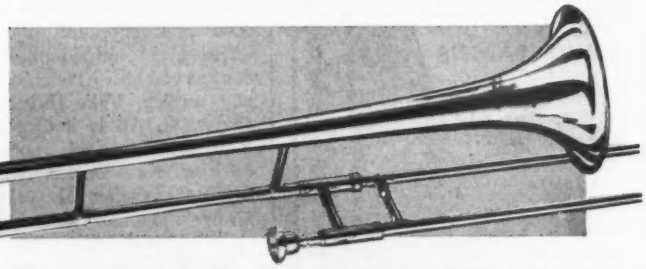
CHIEF of all!

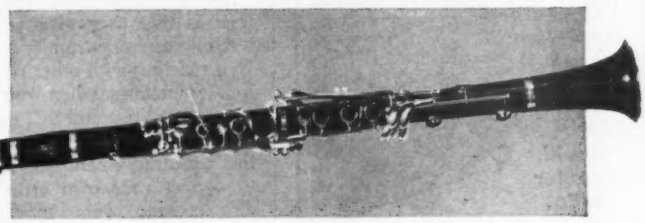
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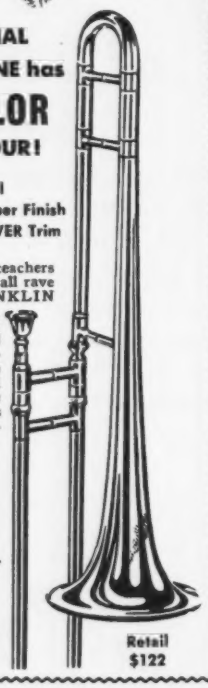
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DRUM MAJOR and TWIRLING WORKSHOP



By Floyd Zarbock

Former Drum Major for the University of Michigan Marching Band.

ADVANTAGES OF GOING TO CONTESTS, DRUM MAJOR AND TWIRLING CONTESTS

Every year, in the early spring, nearly every state offers district and state contests for bands, soloists, ensembles, and twirlers. The contestants to be, should become familiar with both "school contests" and "other contests." Contests can be beneficial in many ways if the contestant understands them.

A contest that is organized by the school is considered to be a "school contest." One that is not organized and run by the school is an "other contest." As you probably know, there are far more "other contests" than there are "school contests."

One of the most important benefits derived from contests is that you give another person an opportunity to criticize your work. The judge should be a person who is competent, unbias, and very familiar with twirling. If the judge was a former champion twirler, he will usually be a good judge. The judge is only one person, however, and when he writes down criticisms, remember that it is only his opinion. You as a contestant should want his criticism. If you do not place in the contest you still have the criticism that you wanted. Take this criticism and analyze it. Apply it to your twirling. You will invariably notice that the criticism was constructive and beneficial. Remember also that there is always room for improvement, especially in twirling.

Another benefit derived from contests is that they give you, the contestant, an opportunity to compare your twirling with other people's twirling. Sometimes when you learn new movements, you find that they are quite jerky and if you see other people doing the same movement you may be able to correct your own errors. You can also compare your speed, precision, ambidexterity, and presentation. If your twirling is not progressing as rapidly as you would like to have it, other twirlers may be able to give you some helpful hints on how you can help yourself. Therefore, you not only have an opportunity to compare your twirling, but you also have a chance to meet other people and make new acquaintances and friends.

Still another benefit derived from contests is that contest work teaches poise. All through life you will have to meet and work with people. Therefore it is very important that you learn at an early age how to conduct yourself when before an audience of people. Most contestants are a little nervous before their performance. They say that all good performers or speakers have "butterflies" just before they appear, so if you too feel ill at ease do not be alarmed. The more appearances you make the more self-confidence you will acquire.

Before you enter any contest be sure you know the rules of the contest and the various points that you will be judged on, i.e., smoothness, speed, originality, etc.

We certainly hope your contest experiences are pleasant ones and that you profit by your contest endeavors.

(Turn to page 53)

Send all questions, pictures, news releases and other material direct to Floyd Zarbock, 825 James Court, Wheaton, Illinois.

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By Arthur L. Williams, A.B.A.

A Section Devoted Exclusively to the
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About Central Michigan College of Education Bands

Central Michigan College of Education is located in the very center of Michigan at Mount Pleasant and has a student body of about 3,000 students. The Band Program includes Marching Band, Concert Band, Varsity Band, and ROTC Band.

Norman Dietz, Director of Bands, since 1946-47, has also received recognition for his compositions for band, his PRELUDE AND SCHERZO having been selected as the North Central Division representative composition for performance by the Eastman Wind Ensemble at the 1954 Biennial Conference in Chicago. It is scheduled for release by Pikaron Music Publishers of Louisville, Kentucky in the near future. He holds degrees from Central Michigan College and Michigan State University and spent four years in the U. S. Air Force Bands.

Edgar Ross came to Central Michigan College in 1954-55. Previously he had taught at Trinidad, Colorado, Milton College in Wisconsin and the State University of Iowa. We are happy to salute the college at the heart of the State of Michigan and congratulate the bands and their directors on the high standards they are promoting.

College Bands and College Band Directors To Have Important Role at Santa Fe

When the 22nd Annual Convention of the American Bandmasters Association convenes in Santa Fe, New Mexico next March 7 to 10, the following college and university bands will be present to give concerts under batons of the cream of American band leaders:

The University of New Mexico Concert Band from Albuquerque, New Mexico, William E. Rhoads, Director.

New Mexico Agriculture and Mechanic Arts College Band from State College, New Mexico, Ray Tross, Director.

Eastern New Mexico University Concert Band from Portales, New Mexico, Floren Thompson, Director.

Texas Tech College Concert Band from Lubbock, Texas, D. O. Wiley, Director.

These 4 college bands will share honors with the Santa Fe High School Band, the New Mexico All-State H.S. Band and the U. S. Air Force Band.

Among the college band directors who are members of the American Bandmasters Association and who plan to be present to conduct one of these bands are:

Bainum, Glenn C. Director Emeritus, Northwestern University Bands, Evanston, Illinois, Secretary-Treasurer of American Bandmasters Assn.

Beeler, Walter, Director of Bands, Ithaca College, Ithaca, New York.

Berdahl, James, Director of Bands, University of California, Berkeley, California

Buesche, Gregory, Director of Bands, Colorado A & M College, Fort Collins, Colorado

Bynum, Raymond T., Director of Bands, McMurry College, Abilene, Texas

Crist, Wilbur, Director of Bands, Capital University, Columbus, Ohio

Dunlop, James W., Director of Bands, Pennsylvania State University, State College, Pa.

Dvorak, Raymond F., Director of Bands, University of Wisconsin, Madison, Wisconsin

Falcone, Leonard, Director of Bands, Michigan State University, Lansing, Michigan

Fennell, Frederick, Director of Bands,

(Turn to page 52)



PICTURE OF THE MONTH: Central Michigan College of Education Concert Band of Mount Pleasant, Michigan. Norman C. Dietz, Director of Bands, Edgar Ross, Assistant Director of Bands.

ATTENTION all READERS

New Subscription Prices

(Effective May 1, 1956)

Dear Readers:

Due to the increased cost of labor, materials and general overhead, it has become necessary to increase the subscription rates of THE SCHOOL MUSICIAN magazine, the most widely read school music magazine published. This is the first rate increase in eight years.

A "straw vote" among band, orchestra, and choral directors in the 48 States indicated a vote of confidence on the increased rates of subscriptions. Many wondered why we had not made the increase several years ago, in as much as the magazine has increased its pages, feature articles, pictures, departments, and clinical sections by approximately 40%.

Readers will note that it was also necessary to increase the rates on bundle subscription. However, the policy of 50% discount on ten or more subscriptions still prevails. Please note also that 50¢ must be added to the original price for all Foreign subscriptions.

Forrest L. McAllister
Editor and Publisher

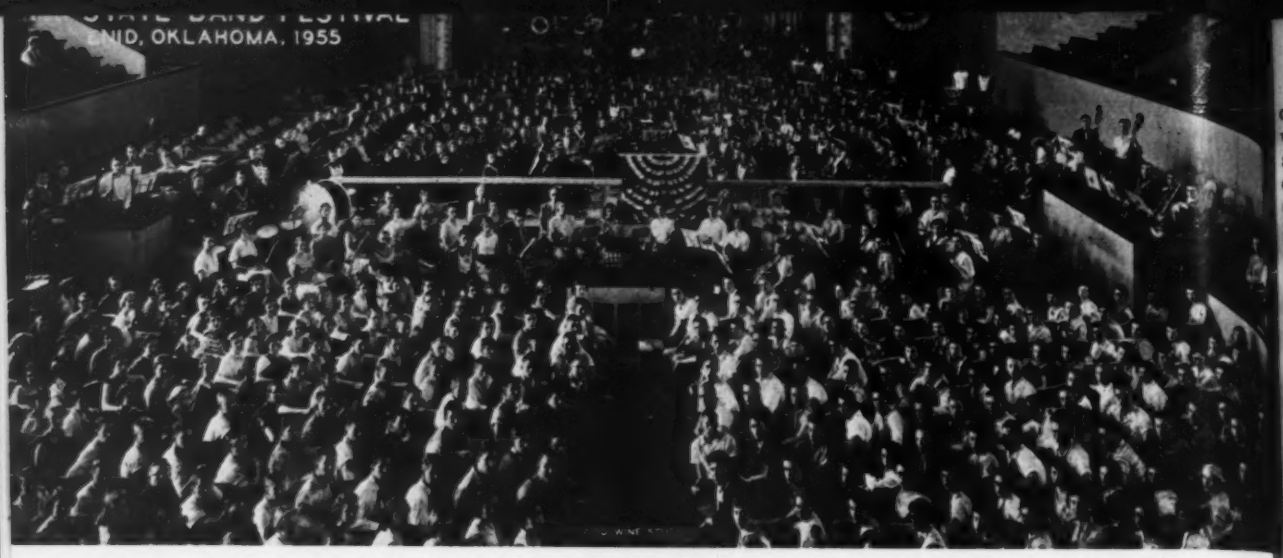
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The highlight of the Tri-State Festival at Enid, Oklahoma is the Saturday night concert presented by the 250 piece Festival Band, 100 piece Orchestra, and 400 voice Chorus.

High School Bands, Choruses, And Orchestras Will Enter—

The Twenty-Fourth Annual Tri-State Music Festival

By Dr. Milburn E. Carey

This twenty-fourth Tri-State at Enid, Oklahoma, has been re-designed to benefit the director and his music students even more than any of the past Festivals. To further make the Festival more condensed, all of the solos and ensembles have been scheduled for the same day, and all of the organizations will participate in concert events during the same day. New auditorium facilities make this improvement possible.

To assist the soloists and provide a more equitable evaluation of their performance, several additional classifications have been established. In addition to the medals awarded to those soloists rating Division I, the Festival will also present medals to each member of all ensembles receiving Division I ratings.

The marching events will take place at the New High School Stadium. Erection of permanent stands on the south side of the field provides for seating on both sides of the field this year.

Tri-State has secured an outstanding panel of thirty nationally prominent musicians to serve as adjudicators, guest conductors and featured attractions. Attention has been given to all phases of the school music education program in the planning of the 24th Tri-State. Every effort has been made to encourage the music directors and their students, and to assist them in their constant endeavor to improve their curriculum and scope of activities. Tri-State has also been planned to provide a unique opportunity for all serious music students of the Southwest and Midwest and adjacent areas to compare their talents with those of other students working under similar circumstances.

The high scholastic ideals of Phillips University aid materially in directing the purpose of Tri-State toward the advancement of music performance and appreciation. Members of the Phillips University Concert Band, University Chorus, and Orchestra, work together to conduct the contests and other festival events.

The Phillips University Concert Band is presenting a plaque to the outstanding concert band in each class

of competition at Tri-State. The University Chorus and Symphony are awarding plaques to the choruses and orchestras judged outstanding in each of the seven classes of competition. Sweepstakes Prizes will again be offered in Classes A, BB, B, CCC, CC, C, and Jr. High. Enid schools are not eligible for Sweepstakes Awards. Phillips University will award music scholarships to High School Seniors for the year 1956-57. Special awards will go to the band picked as the outstanding marching band in the Parade, THE SCHOOL MUSICIAN Magazine Trophy, and to the outstanding solo drummer, the NARD award. The National Association of Rudimental Drummers is recognizing the drum solo competition as *the* National High School Drum Contest.

Enid is ideally located near the geographical center of the United States. Tri-State participants have come from



Dr. Milburn E. Carey

Oklahoma, Kansas, Texas, Colorado, Nebraska, Missouri, Iowa, Illinois, Tennessee, Mississippi, Minnesota, Louisiana, Arkansas, New Mexico, and California. All 48 States are invited. Guest conductors have come from the additional states of New York, Florida, Ohio, Massachusetts, Pennsylvania and Michigan, Washington, D.C. and Canada. It has become an *All-American* institution.

Enid has the facilities to entertain the Festival. Seven large auditoriums, two large hotels, wide streets furnish an ideal setting for an event of this magnitude. Enid has a population of 42,000 and is known for its grain elevators, refineries, fine homes and hospitable citizens. The City will be gaily decorated for the visiting musicians. The citizens will be most willing to accommodate the visitors in any way possible. Special booths for information and checking instruments will be maintained for the convenience of the participants. Local theater managers have assured us that appropriate programs will be run during the Festival days.

All contests of the Festival will be offered free of charge with the exception of the marching contests. Participating musicians will be furnished passes to the marching events. Participating directors will be furnished passes to all paid admission events.

The enormous cost of the entire Festival would be prohibitive except for the fact that the business men and leading citizens co-operate through the Enid Chamber of Commerce and the Tri-State Board. The Board spends many hours each year to make sure adequate housing will be provided, to secure interesting and inspirational guest soloists, and the most competent judging personnel available.

The Festival is a non-profit corporation; in fact, over the years the expenses have exceeded the income several times.

Some Personalities of the 1956 Tri State Music Festival

A. A. Harding, Director Emeritus, University of Illinois Bands
Raymond F. Dvorak, Director of Bands, University of Wisconsin
Earl D. Irons, Arlington State College, Arlington, Texas
Donald A. Lentz, Director of Bands, University of Nebraska
Forrest L. McAllister, Editor, THE SCHOOL MUSICIAN Magazine
Joseph E. Maddy, National Music Camp, Interlochen, Michigan
Dewey O. Wiley, Texas Technological College, Lubbock, Texas
Robert Hawkins, Director of Bands, Western State College, Gunnison, Colorado
John Raymond, LaFayette College, Easton, Pennsylvania
Frank McKinley, North Texas State College, Denton, Texas
Ralph Hermann, ABC-TV Composer and Arranger, New York City
Paul Matthews, University of Missouri, Columbia, Missouri
Oakley Pittman, Southern Methodist University, Dallas, Texas
Alfred Reed, Composer and Arranger, New York City
Gilbert Stephenson, Ohio University, Athens, Ohio
Fred Mayer, Friends University, Wichita, Kansas
Ashley Coffman, Hendrix College, Conway, Arkansas
Wm. F. Ludwig, Jr., Percussion authority, Chicago
Don McCathren, Woodwind Instrument Specialist, Kenosha, Wisconsin
Naomi Zarbock, National Twirling Champion, Colorado Springs, Colorado
Chicago Symphony Woodwind Quintet, Guest Artist Group

Additional guest conductors, adjudicators etc. are to be engaged. Correspondence is now being exchanged, but names cannot be announced yet. Additional Festival features will be announced at a later date.

All correspondence relative to the Festival should be addressed to: Dr. Milburn E. Carey, 2068 Univ. Sta., Enid, Okla.

All entries are to be made on official Festival blanks. Entries for the Tri-State Band, Orchestra and Chorus must be made by *April 1st.* Entry deadline for all other individuals and organizations is *April 12.*

The End

Keyboard Experience News

By Marion S. Egbert
American Music Conference
332 So. Michigan Ave.
Chicago 4, Illinois

Teachers are using keyboard experience in varying degrees. Some make a special class of it (that boarders on class piano) once or twice each week. Others make some reference to the keyboard most every day in connection with their singing activities. Still, others use the keyboard along with autoharp, bells, and other teaching tools.

Many teachers, upon being asked, claim they do not do any keyboard experience with their group. Upon observing their work, however, it is found that a great deal of use is made of the piano. These teachers show the distances of intervals, ask the children to find "do," and other references. While they do not make a studied approach to the keyboard, it is still keyboard experience.

Of course, the only reason that most teachers don't make use of the keyboard is because of the dearth of pianos. I have yet to meet a classroom teacher who doesn't believe in the tremendous aid the piano can be.

A very clever book entitled *Picture Tunes,* by Wilma A. Gilman, and published by the Paul A. Schmitt Company, Minneapolis, came to my desk the other day. It is called a singing approach to the piano. While its primary objective is to teach children to play the piano, it has a number of

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A Research Experiment in Class-Piano

Part III

By Oliver Cook

Editor's note . . . This the third and final part in a series of articles by Mr. Oliver Cook, Director of Music Education, Charlotte City Schools, Charlotte, North Carolina on the the subject, "A Research Experiment in Class Piano." Part I appeared in the November 1955 issue while Part II appeared in the January 1956 issue.

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8. WHAT DIFFERENCES IN DEVELOPMENT ARE NOTED IN CASES WHERE THERE IS A PIANO IN THE HOME VS. CASES WHERE NO PIANO IS AVAILABLE FOR OUTSIDE PRACTICE? HOW TO DEAL WITH PRACTICE PROBLEMS?

The progress of individuals in a class-piano situation is in direct proportion to the amount of outside practice that they do. One of the first evidences of non-practice is when a child begins to fall behind the others in class. In the present experimental class, only three pianos were present in the homes at the beginning of the experiment. During the year three more pianos were bought by parents, simply because the children manifested an interest in and talent for piano. One student went to a neighbor's house to practice, another to his grandmother's, another to a church, etc. In the cases where pianos were bought, without exception the students' playing ability increased rapidly. It was necessary to find practice facilities for most of the students. A piano was available in the auditorium, and many made use of this before school, after school, and during the lunch hour. (In fact, a practice schedule had to be posted to keep arguments from developing as to who should use the piano.) In the classroom we had portable keyboards with handles, and a regular schedule was made and posted so that each child could take home one of the "dummy" keyboards at least once a week. Where this was done regularly results were satisfactory; where it was not done regularly, the pupil soon started to fall behind the class. IT IS IMPOSSIBLE FOR A STUDENT TO LEARN EFFECTIVELY IN A CLASS-PIANO SITUATION UNLESS HE "FOLLOWS THROUGH" IN AN INDIVIDUAL SITUATION THE WORK THAT IS DONE IN CLASS. Merely attending the class will not insure learning to play.

We made practice sheets and asked the pupils to record the number of minutes they practiced. This helped, especially if the teacher carefully checked each sheet *regularly*. Parents were supposed to "countersign" the practice-report, but many of them did not (or would not) do this. All such artificial stimuli help the practice situation. Awards, grades, prizes work with younger students, but not particularly with older students.

9. WHAT PHYSICAL EQUIPMENT WILL BE NEEDED IN THE CLASS-PIANO ROOM? HOW MUCH FLOOR SPACE? WHAT ABOUT STANDS FOR KEYBOARDS? WHAT ABOUT KEYBOARDS WITH ACTUAL PITCH?

In order to conduct a class-piano situation, the teacher should have at least ten or twelve keyboards and a regular piano. More than one real piano is not advisable. It is difficult to keep two pianos accurately enough in tune to make this a pleasant listening experience. Besides, when there are only 10 or 12 in a class all the students can have a chance at the real piano during the average class period. Dummy keyboards should be the right height, not too high and not too low, otherwise bad hand position will develop and complicate the learning process. We had portable stands made that could be folded up and stored away when not in use. These must be firm enough not to be rickety and light enough to be portable. A "hospital table" or stand would be a good substitute.

Enough floor space should be available so that the teacher can move about freely between the stands and dummy keyboards. We had one keyboard with actual pitch but soon discarded it. A room-ful of such keyboards would be a nightmare to any teacher, and the tendency to "bang" or "fiddle-around" with such instruments is pretty irresistible to the average youngster. Silent keyboards are best with one real piano to furnish the tone. (Sometimes it is possible to put two students at the real piano at the same time.)

Where keyboards are concerned, we used four different types. The best one was a plastic creation in a light case with a handle. The others were usually too bulky to handle easily. The plastic ones could be taken home by the stu-



The young students love to follow the rhythmic pattern on their moveable keyboards as they study in our project, "A Research Experiment in Class Piano" . . . Editors note, the author, Mr. Oliver Cook is the instructor in this picture.

dents for out-of-class practice. Also the keys could not be pulled off or written on. (The youngsters will invariably try to write the letter names of the keys on the keyboard.) The cost of this was slightly more than the others, but we found that it was worth the additional money.

10. WHAT WILL BE THE EFFECT OF CLASS-PIANO ON OUR INSTRUMENTAL PROGRAM? WILL IT INTERFERE OR HELP? WILL THERE BE PRACTICE CONFLICT BETWEEN PIANO AND OTHER INSTRUMENTS? WHAT WILL BE THE GENERAL EFFECT UPON MUSIC-READING AND THE DEVELOPMENT OF GENERAL MUSICIANSHIP?

Class-piano increases interest in all forms of music. More students want to study orchestral and band instruments than ever before. More want to sing in choirs and glee clubs. More want to study music. Any curriculum that is based largely on Band, Orchestra, and Choir is neglecting a potential for increasing participation in all these fields if it overlooks piano classes. In some instances it might seem that the demand for piano is competing with membership in Band and Orchestra, but in the long run it will aid all these other music classes. Invariably the best players in Band and Orchestra are those who have also had some keyboard experience. This is likewise true in Choirs and Glee Clubs. The best readers are always those with instrumental experience. An elective course in class-piano in any school will raise the performing ability of every school music organization.

At the beginning of the Charlotte experiment each child was given a Seashore test of musical aptitude. At the end of the experiment, the same test was administered to the same class and the results were analyzed. A uniform improvement in aptitude was noted in the great majority of cases. Especially was this true in the case of pitch-perception. At the beginning of the experiment this was one of the lowest scores in the class; at the conclusion, more development was noted in this particular area than in any other.

After teaching this class for a school year, I am tremendously impressed with the possibilities of group instruction in piano. As a music-educator, I can see no justification for teaching everything from bassoon to piccolo in the music program and ignoring the basic instrument. So much of our time is spent in the classroom with the *mechanics* of music: notation, rhythm, phrasing, articulation, fingering, etc. The keyboard approach gives us the *tactile* sense as well as the visual and

(Turn to page 53)

More About Standardization of Band Parts

By Arthur Middlested

I certainly do agree with Mr. Louis Friedman, writing in the October issue of The SCHOOL MUSICIAN, when he says that all parts for marching band should be standardized. Why not go a step farther and standardize all arrangements for band?

If you have an average-size band of forty-five to sixty pieces, you are practically compelled to buy the symphonic arrangement, and even this does not cover the present day instrumentation. You usually end up by buying extra flute, clarinet and other parts, yet you will have many extra parts that you cannot use, but which have been paid for. I realize that we do not all have the same instrumentation, but I do believe that something could be done to eliminate some of the useless parts. For instance, why must we have both D♭ and C Piccolo parts, E♭ and F horns, Bass and Treble Clef Baritone and Trombone parts? Most horns are built in F, and have an E♭ shank which can be used, if one is too lazy to learn simple transposition. Not too many Alto horns are in use at the present time except in marching bands, and these people could learn to transpose if no E♭ parts were available.

And why, both bass and treble clef Baritone and Trombone parts? I know the old argument about transferring surplus cornet players to Baritone or Bass, but it is a relatively simple matter to change from treble to bass clef fingering. This can be learned while the student is making the embouchure change. Perhaps I am wrong, but from observation I would say that C-Piccolo, F Horn, and Bass Clef for baritone and trombone is preferred by the majority of band directors.

Fellow bandmasters, why not make your wishes in this matter known? I am sure that most publishers would be happy to co-operate, if they were sure of what we wanted and needed. Here is my suggested instrumentation list for a band of sixty pieces:

1-C Piccolo
4-C Flute
4-1st B♭ Clarinet
4-2nd B♭ Clarinet
4-3rd B♭ Clarinet
1-E♭ Clarinet
2-Alto Clarinet
2-Bass Clarinet
2-1st E♭ Alto Sax
2-2nd E♭ Alto Sax
2-B♭ Tenor Sax
1-E♭ Baritone Sax
2-Oboe
1-Bassoon
3-Baritone Bass Clef
2-1st Trombone Bass Clef
1-2nd Trombone Bass Clef
1-3rd Trombone Bass Clef
4-Basses
2-1st Horns In F
1-2nd Horns in F
1-3rd Horns in F
3-Drums
1-Bell Lyre
1-Tympani
4-1st B♭ Cornet
2-2nd B♭ Cornet
2-3rd B♭ Cornet

The End.

A Case For Fundamental Teaching

By A. F. Lape—ASBDA

I am certain it is safe to assume that a director is never completely satisfied with the performance of his organization. A careful inner search will always reveal a desire to attain or develop a better musical organization in all its aspects of playing ability and musical performance.

For what are we working if this is not our true aim? If we, as Band Directors, can lay claim with any degree of justification to being music educators, this desire must be foremost in our thinking as related to our instrumental teaching. No director can honestly gloss over ineptness in his players without compromise with the individual and his organization. To compromise with an individual is to admit compromises with other individuals, and an organization riddled with such, can never be one of solid musical attainment.

If we give any serious thought or critical analysis to the type of work our band is currently doing, we must "lift the lid" so to speak and get under the surface and place our finger on the pulse of the group and discover its weakness. Once diagnosed, it should be attacked with a plan of sound instructional treatment. Our treatment must be sure and direct. Remember, we are working with valuable time, and when we say valuable it is literally true in every sense. Valuable as to the urgency of developing this individual into a performer, and valuable as to the ultimate use of his investment in an instrument. Introduce me to a director who can honestly say he has all the clarinets he needs, numerous double reeds, big horn section, and more basses than he can use. It just doesn't happen and we are all planning working and thinking in terms of an adequate instrumentation and when a certain student will be needed to fill a vacancy or augment a section.

To gain any value from an analysis, the spot-light will invariably shine on the director and in turn his shadow will be reincarnated in his students. Regardless of its triteness the well-worn statement — "A Band is just as good as its Director"—should still give us ample thought for reflection. If we now accept the responsibility of our place as directors, this should be the starting point for checking the pulse of our band and determine what the treatment should be for better tone quality, sensitiveness to intonation, and an understanding of rhythm. Regardless of how we may judge our group, these basic criticisms will generously sort themselves into the above categories.



A. F. Lape

After we have appraised the situation and can truly acept a critical eye towards our group we will invariably return to the performance of the individual. A band plays with good tone quality because individuals contribute; a band plays in tune because individuals are sensitive to intonation; a band plays with a clarity and well-defined melodic line and rhythmic accompaniment because individuals are responsible. The degree of success with which individuals are able to respond is certainly the results of some type of instruction, effective or otherwise. Nothing will give a true bandsman more pleasure or intense thrill than to experience a performance approaching perfection in the above three phases of playing.

Returning to the original opinion that individuals are the source of good or bad performance, we begin to wonder about numerous conditions that have contributed to his status. Suppose he is a mediocre performer. These are our problem students. What has contributed to their mediocrity? There is only one way to find out. Let us trace the paths these students have travelled and go back to the source or creation of our band. The surroundings should be very familiar, since we pass this way at least once each year. It is our beginning instrumental music classes. Here is the mould, or what have you, that creates an enthusiastic eager youngster into a future member of our band.

The destiny of this youngster can be guided or influenced in many ways. When a child is attracted to the instrumental class he is drawn there because the future for him means a place in the band. Usually he is attracted to the class of his own free will and for that reason alone the instrumental teacher is in possession of advantages that are invaluable. What is done with these advantages should be of such concern that we must never lose sight of the developing process which makes the final product.

Of course, it is important to know exactly what the finished product ought to be. It should be very simple to establish our developing process in terms of what really makes a good player. He should be able to produce a good tone, play in tune, and a comprehension of basic rhythmic patterns.

This all sounds as though a very simple plan could be developed wherein the beginner is automatically trained to be the embodiment of a well-instructed player. Nothing could be more remote. Of all stages in our training, these beginning classes assume an importance so basic many of us are likely to take very lightly the intense responsibility involved. Here we encounter all types of differences that must be worked into habits that are ingrained very early. We hope

they are good ones. Correct embouchures must be established, appreciation of tones characteristic of the instruments, and a basic knowledge of rhythm must be thoroughly taught.

In so many cases, or classes, these basic skills are not adequately taught or presented and the student is handicapped the remaining time he spends in band. Why do so many of our students play with such faulty intonation and bad tone quality? They have had no comparative situation where good tone is developed. Faulty rhythm can be traced to a failure to understand the various patterns and also an inability to comprehend note structures and the exact placing of the beat. How can we expect more from our players when so many have such little basic knowledge on which to rely?

Aside from the lack of time instructors take in teaching his students to play correctly, another factor is very evident. Usually he is in too much of a hurry to get these students in uniform and into the band. When this happens we can point to the exact spot where a breakdown takes place between class training or instruction, and a carry-over into band performance. Remember, this is a tremendous step from class to band. So often the student is completely surrounded with situations that are foreign and it is a struggle for him to attempt playing in a large ensemble and at the same time think about fundamental processes that are necessary.

If these fundamental processes break down we have neglected this student in the beginning stages. There should be strong enough emphasis on all the characteristics of a good player so our student in question will always be in a position to rely on it with surity and confidence Some may answer this by pointing to the benefits of regular drill and study in the band itself. Certainly a great amount of good will evolve from this but it is impossible to do much for the individual with faulty habits of playing. Only so much time can be taken from the large group for the benefit of a single player.

Well-instructed beginners, carefully taught in all stages, and allowed to assimilate knowledge in progressive degrees should be without question the answer to many of our problems. Let us be fair with our students and give them the know-how for better performance, and provide them with skills for a more genuine personal pleasure and fine educational experiences in our bands.

The End.

A personal letter to parents on—

"How Should I Practice?"

By George Toenes

How many of us bandleaders in spite of our busy schedules have taken the time to explain the basic principles involved in practicing to the parents as well as to the students?

As an experiment Mr. Herbert Hazelman, director of instrumental music in the Greensboro City Schools, sent a letter to the parents of his students in one of the junior high schools emphasizing the importance of practice at home. The response from the parents and the students was so surprising that Mr. Hazelman suggested that I try the same method with my students.

I devised a letter which would state the basic psychological principles of practice and which could easily be understaood by the parents and students. At the conclusion of the letter I left a space where the parents could sign their names and include their phone numbers if they desired further information.

The response was most gratifying. At least a fourth of the parents wanted to know how their children were getting along in band and some were surprised that practice outside of band was necessary.

To me the most astounding factor was the improvement in interest as well as the improvement in playing by the students. After the letter was sent out, some of my poor players began to compete with some of the better players.

The letter below may be used as a guide but should be adapted to the particular situation involved, depending upon the amount of time to be spent in practice, the age of the group involved, the type of instrument, or the playing level of the student.

A Letter to the Parents

Dear Parents:
I feel that some of the students are not practicing enough on their instruments to insure good results. The purpose of this letter is to state my views on the subject and to clarify the principles involved.

1. Every child studying a musical instrument should practice at least twenty minutes a day. Advanced students should practice longer.

2. Assignments are given at each meeting of the band. These should be practiced until mastered to the best of the student's ability. In addition, some review of past material and some sight reading ahead in the book should be done daily. The purpose of the exercises to be practiced has been explained in band. The student will accomplish more if he remembers what he is trying to master by practicing the assigned exercise.

3. The student should practice each day at the same time and place. Practicing should be done when it is possible not to have any radio or television interference. There should be good light.

By following the above suggestions improvement will be made more readily.

If you would like to know more about how your child should practice, please sign your name below and include your telephone number.

Sincerely,
George Toenes,
Bandleader

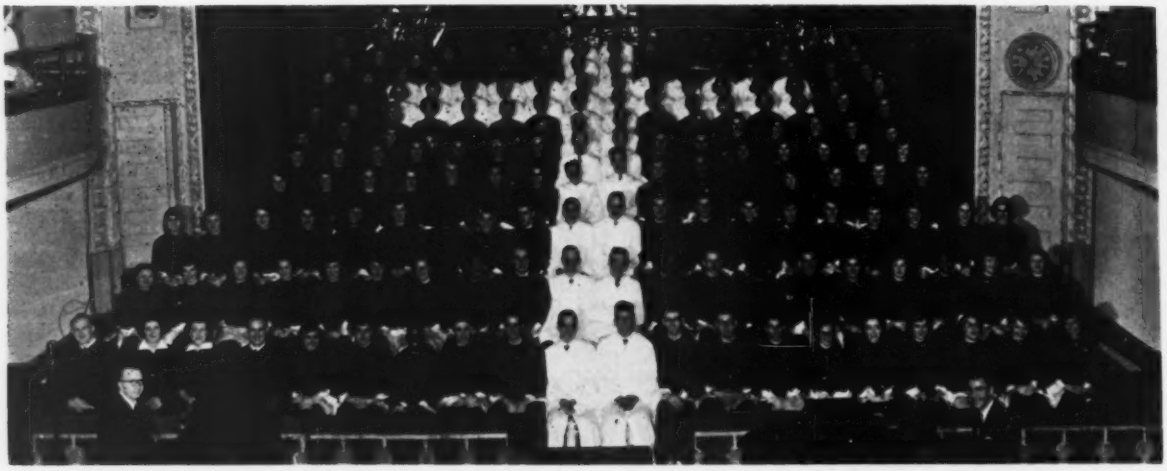
(Parents signature if more information is desired.) *(Phone)*

The use of the type of letter above will go a long way toward solving some of the problems involved in practice. It will help coordinate the viewpoints of the parents and students as to how many days a week the students should practice, how long per day, and when the best time to practice would occur so that the practice of the student would not interfere with the activities of the parents nor would the activities of the parents interfere with the students practice. The letter would make the students and parents more aware of the fact that the students are not just practicing to put in time, but to accomplish certain goals. This letter is also an excellent device for fostering public relations because it serves as another means of contact between the music teacher, students, and parents.

The End

THE CHORAL SPOTLIGHT ... is on

.....Massillon, Ohio.....



The Washington High School Advanced Choir in the 17th consecutive performance of "The Messiah," R. Byron Griest, Director.

The Choir

The Washington High School Choir of Massillon, Ohio has a membership of 102 voices, and although this is far above the average size for a high school choir, this splendid choral organization "gets around" more than most college choirs.

Last year they made a tour into Southwest Ohio performing concerts at Springfield, Northwestern High School in Clark County, Cincinnati, and Miami University.

R. Byron Griest has been director of the choir for a four year period. Each year the organization has been rated SUPERIOR in both District and State Competitions of the Ohio Music Education Association.

The activities of this musical organization are many. Each year Handel's MESSIAH is presented by the combined choirs of the school at the Christmas Season. The 1955 presentation of the Messiah was the eighteenth consecutive performance of this work. A large scale operetta is presented each spring. Last year's production being Victor Herbert's "The Fortune Teller." Sigmund Romberg's "Desert Song" was a recent presentation. A two day spring choral festival is held each year; one part of the affair will feature an exchange concert with another high school choir. The Cantata "The Seven Last Words of Christ" by DuBois was presented during the Lenten Season.

In addition to these major events the choir sings choral assemblies for the three Junior High Schools in the system, special choral assemblies for the Washington High School student body, programs for service clubs and participates in both the Stark County and Tri-County High School Choral Festivals. District and State Solo and Ensemble Competitions are a part of the program each year. *Each member of the choir is required to sing a solo in choir during the school year.*

In 1953 this choir was selected to sing on the Grand Concert program at the state convention of the Ohio Music Education Association in Canton and on March 8, 1955 the Choir performed at the North Central Music Educators Conference held in Cleveland. On June 27, 1955 the group also performed at the International Kiwanis Convention in the Cleveland Public Auditorium.

Concerning the work of the choir Mr. Don Craig formerly with Fred Waring and director of the Tri-County Festival said, "This choir does work far superior to many college choirs." Mr. Harvey Wilson, Supervisor of Music in the Cincinnati Public Schools commented on his adjudication sheet in the State Finals of 1954—"This is an organization any community would be proud to claim. Any school system and community that affords training of this calibre for their students is to be commended."

THE SCHOOL MUSICIAN congratulates the Washington High School Advanced Choir for its splendid record. Such outstanding achievements can come only through long hours of hard work and a consuming desire to maintain a tradition of high standards at every performance.

PROGRAM MATERIAL 1954-1955

Part I

A Mighty Fortress Is Our God.....
.....Luther-Mueller
G. Schirmer 8179....22¢
Lost In The Night....F. M. Christiansen
Augsburg 119....20¢
The Turtle Dove.....Vaughn Williams
G. Schirmer 8105....10¢
Roll Jordan Roll (Spiritual).....
.....arr. R. H. Gillum
J. Fischer 8390....18¢
Praise To The Lord.....Christiansen
Augsburg 76....22¢

Part II

The Creation.....Willy Richter
H. Flammer 84130....18¢
Ain'a That Good News.....Dawson
Music Press Tuskegee Inst. 103....16¢
Go Down Death.....arr. Tom Scott
Presser 312-40085....30¢
Entrance Scene From "The Advent Motet".....Shreck-Christiansen
Kjos 5083b....20¢
Deo Gracias From "A Ceremony Of Carols".....Benj. Britten
Boosey-Hawkes 1831....20¢
(with harp accompaniment)
Fire, Fire My Heart (Madrigal).....Morley-Wiseman
C. C. Birchard 953....20¢

Part III

Russian Picnic.....Harvey Enders
G. Schirmer 9544....16¢
I Dream Of You.....Goetschius-Ringwald
Shawnee Press....22¢
Chorale Selections From "The Student Prince".....Romberg-MacLean
Harms, Inc. 5-H2084....30¢
Tradi Nuka (Latvian Frolic)....Wihtol
Kama 36....18¢
There's Nothing Like A Dame (From South Pacific).....Rodgers
Williamson Music 81....20¢
The Woodchuck Song.....Simeone
Shawnee Press....22¢

The Director

R. Byron Griest is a graduate of Lawrenceville High School (Clark Co.) and of Wittenberg College with Mus. B. and B. Sc. degrees. He holds a M.A. Degree from Ohio State University.



R. Byron Griest

While at Wittenberg College he accompanied the A Cappella Choir and concertized as a pianist. Before taking the Massillon position where he coordinates the vocal program in the public schools, he taught music in South Charleston and Piqua public schools.

In addition to his duties in the school, Mr. Griest is organist at St. Paul's Lutheran Church in Massillon.

For the past two summers he has been connected with the Summer High School Choral Clinic at Ohio University, Athens, and this year he will be full time director of the Clinic.

He is a past chairman of both Vocal Affairs and Competitions Committees of the Ohio Music Education Association and still remains active in the association. He currently serves as an adjudicator in Ohio and is in demand as a festival director throughout the state.

Mr. Griest, who claims Springfield as his home town, is married and is the father of three children.

THE SCHOOL MUSICIAN salutes Mr. Griest for his energetic leadership in his school. Such attention to duty can only result in a superior program that benefits the entire school as well as the community.



"Books That Help"

FULL-THROATED EASE—a Concise Guide to Easy Singing by James Terry Lawson, M.D. Published by Western Music Company, Ltd. Available in U.S.A. from British American Music Co., 235 So. Wabash Ave., Chicago 4, Ill., 64 pages, $2.25.

This book makes sense. And with so much hokus-pokus passing for authoritative vocal study these days, it should be brought to the attention of anyone who deals with the art of singing.

In the author's own words, here is why it makes sense: "My profession is medicine," says Dr. Lawson. "I am not a singing teacher, but a medical doctor who likes to sing, who has had a persistent interest in singing since his teens. This interest has been direct and practical . . . What I have finally accepted has had to fit in with my knowledge and understanding of the human body, the particular mechanisms involved in singing, the proper assigning of conscious control . . . the elimination of hindering tensions. Good singing has the appearance of being effortless. But [it] does not become easy by accident."

Dr. Lawson then proceeds to point out that the instrumentalist has one advantage over the vocalist: if he does not like his instrument he can get a new one. The vocalist must do the best he can with the voice he has, and therefore it is most important that the vocalist learn to keep the voice within its limitations.

The book is full of diagrams and pictures to illustrate the problems of breathing, resonance, tone placing, vowels, consonants, etc. There is a most unique approach to the phrase line through an understanding of the function of legato. Dr. Lawson avoids the vague language traditional with teachers of voice, and this should appeal to the instrumentalist who understands making music in much more specific techniques. The entire 61 pages are practical and helpful.

If you know a lot about the voice, or practically nothing, Dr. Lawson's book will give you a real insight as to what goes on when people sing.

* * *

KEYS TO TEACHING JUNIOR HIGH SCHOOL MUSIC—by Harriet Nordholm and Ruth Bakewell—150 pages—published by Paul A. Schmitt Music Co., Minneapolis, Minnesota. $4.00.

How many times have you heard the seventh and eighth grade music teacher moan about how difficult it is to find good teaching materials for the Junior High School level? Up until five years ago she had a right to complain, because the concentration of good materials and teaching ideas seemed to be in other areas. However, now with the new insights into the changing voice and the mass of music being written for vocal combinations including the *cambiata,* materials are exceedingly easier to find.

Harriet Nordholm and Ruth Bakewell have put out a book (now almost three years old) that contributes much to this body of knowledge that has seen such rapid growth in the past few years. The book is simply loaded with ideas and materials for use in the Junior High School music program.

There are 10 units of study that will keep any music class profitably busy. Also, there appears a song list, a film list, a record list, and some program notes. This type of material seems to be what many seventh and eighth grade music teachers need. It's all there, and it winds up in one of those books that really do help.

* * *

A TREASURY OF OPERA BIOGRAPHY—by Gladys Davidson—Published by the Citadel Press, 222 Fourth Ave., New York 3, N. Y. 352 pages, $4.00.

Want to know about opera singers, past and present? Want to know the roles for which they will always be remembered? This is the book that will give you this information.

Author Davidson has written an enormously interesting book both for the lover of opera and the serious music student. There are well over one

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hundred short biographical sketches of opera singers old and new. Practically everybody who is anybody in opera is there, representing every famous opera house in the world. Lots of pictures, too, of the singers in their most famous roles. Many are in authentic costumes.

If you are an opera fan, you'll find this the most interesting "who's who" to come along in many a year.

J.J.



By Walter A. Rodby

The Monotone

Right there it was in the local paper, big as life; "No such thing as a monotone," said the grade school music teacher to his superintendent and school board. "Everyone can be taught to sing. All you need is perseverance, know-how, and the disposition of a saint."

When the high school music teachers read it they wanted to scream like banshees. "If there's no such thing as a monotone," they asked themselves, "then how come I get so many of them in my choruses?" But they did it in secret, for no self-respecting "music educator" would ever get caught uttering such heresy in public.

And so it goes. There are sincere and competent music educators who claim that all children can be taught to sing. The monotone is non-existent, they say, and should there be a child who does not sing, certainly it is not because he can't. The fault lies somewhere else.

Some Other Types

Now the conscientious choral director in high school also wants to be progressive and right on top of the latest techniques and philosophy in his field. And if he is new at the business (or a band director doing vocal work) oftentimes he does not feel in a position to question such a statement. However, he knows very well that all the kids in his choir can't sing, and the miserable, one pitch incantation of the "non-singer" that robs the choir of so much beauty simply must be tolerated. "The book and the authorities say there are no monotones," he thinks, "so something must be the matter with me. I guess I just don't know how to teach them properly."

Another breed of choral director says, "Everybody who wants to sing, no matter if he can carry a tune or not gets into my chorus. Music is for EVERYBODY, and I'm not going to be the one to deprive my students of such a rich rewarding experience!"

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 819 Buell Avenue, Joliet, Illinois.

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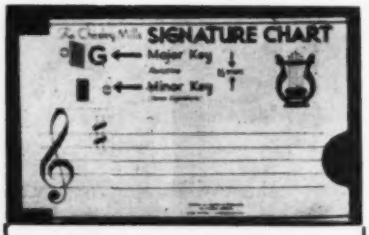
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His choral groups have that "traffic at noon" quality. There seems to be a deep-set rumble that puts the choral tone out in left field somewhere. Everyone gets to sing, all right, but the disciplines that make choral singing beautiful and artistic are just not there.

The Rub

And so the dilemma continues. Put the monotone in the choir and you have diminished the artistic possibilities of your group. Leave them out and you deny the child the right to experience the beauty of choral singing.

It wouldn't be so bad if the director could deal with the problem in a forthright and positive way, but when he has to make decisions about something that "really doesn't exist," the poor guy has a right to be confused.

Well, then, what about the monotone. Is he is, or is he ain't? Can he be taught, or should he take up plumbing? Should the choral director keep the monotones and settle for less music, or should he leave them out for the sake of a sensitive performance?

The problem is an old one, and sometime every choral director in the business will have to decide where he stands on the issue. His decision depends a lot on his basic attitude and understanding of just exactly what a monotone is.

Answers, Maybe

The music teacher who says that everyone can be taught to sing is right. By hook or crook you can get anyone—absolutely anyone—to duplicate ONE pitch, maybe even two or three if you take enough time. Now if this is singing, then there is no such thing as a monotone.

But the music teacher (or supervisor) who claims that everyone can be taught to "carry a tune" is dead wrong. By plugging away with fantastic patience and perseverance, you can sometimes come close, but to say that everyone can sing the melody is being just too optimistic; and the ones who have the courage to state outright that ANYONE can be taught to carry independently a vocal line *other than the melody* is simply being naive. It can't be done, podner. It just can't be done.

As in color blindness, being a monotone is a matter of degree—some are worse than others. The smart choral director discovers this early in his career, and most of the time will somehow find means to keep the non-singer out of his performing group. He knows that to accept outright the person who simply cannot duplicate pitch without undue effort is sheer folly—that is, if he is more interested in making beautiful music than in making the choral group a catch-all for anyone who wishes to be in it.

How you feel about monotones depends so much on what type of a vocal group you wish to have. If you, as a choral director, want a group that everybody can "pitch in" and sing without regard for anything else, then the monotone is really no problem. But if you are interested in achieving clean, sensitive, and beautiful vocal lines, then you just cannot allow these non-singers to be in the choir.

Not too long ago one of the country's leading choral conductors and clinicians was asked this question about the monotone. His answer presented a viewpoint not entirely fresh, but certainly refreshing: "I do not include monotones in my choirs because I feel an artistic responsibility toward the singer more than I do the non-singer. The monotone makes it impossible for the choral group to achieve a really high standard in the Choral Art. Three or four voices can do much harm to the quality of performance of sixty. Sixty are important, too. Why let less than a half dozen spoil it for ten times that many?"

Festivals

Probably the most common instances of the monotone creating havoc with the choir occurs in the country or regional choral festival. So many times, several schools will bring together all of their choral resources for a one day affair. They will get a well known guest conductor, and really go all out to prepare the choirs ahead of time. All goes well. There is splendid organization, and everybody looks forward to a good two or three hour rehearsal and a concert at night.

There is only one hitch. Each choral director takes along a few "non-singers" expecting that the large group will drown out the drone of the monotone. Alas, there are simply too many of them for any geust director to do anything about in a two hour rehearsal. So even a smidge of clean vocal line has to be forgotten, or the situation would become impossible.

It is not always possible to prevent such a situation. The choral director often is not the boss of who gets in the choir and who stays out—especially in the festival. But the monotones make it impossible to create really beautiful choral sounds, and consequently you have lost more than you have gained.

Opinion

What can we do about the monotone? Frankly, not much. The fewer you have, the better your choral work will be. Without antagonizing students, administrators, and school board members (whose children, wouldn't you know it, "have difficulty") try to have as few as possible. Remember, each one does the artistic and musical

(Turn to page 53)

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TEEN-AGERS SECTION



By Judy Lee, Teen-Age Editor



Hey gang . . . look at this keen dance band from the Paso Robles, California high school. Mr. James Whiteside (l) the regular school band director is their coach. Pretty keen combo, don't you think? . . . Judy Lee.

Paso Robles High Forms Keen Dance Band

By Alan M. Gaylord
Band Manager
Paso Robles, California

In the spring of 1954 the band members of the Paso Robles High School decided to form a dance band when school started again in the fall. A group of twelve boys and girls started practicing one evening a week. Our able director, Mr. James Whiteside, volunteered to give of his time and experience so that we could progress rapidly enough to be able to perform for dances before the school year was out.

We have played for school dances and some of the leading service clubs in town. The future includes plans to put on assemblies for our school and for some of the neighboring schools.

We buy all of our music, stands, etc. with money we make from our appearances. The dance band is purely an extra-curricular activity. And, the fun we are having now will greatly aid us during the years to come.



A combined concert was given by the units of the Tracy Union High School making up the music department. The organizations taking part were the orchestra, band, and chorus. Mr. Earl Paluzzi directs the orchestra and band, while Mr. Ed Lyon leads the chorus. This fine group hails from Tracy, California. Let's hear more from all of you out on the coast.

MEET THE ARTIST
Merle Travis

The story behind the song . . . "16 tons"

Not too long ago, soon after Davy Crockett retired from the musical scene, millions of Americans merrily engaged in "Tweedlee-Dee-ing" all over the place. Shortly thereafter, they were "Rocking 'round the Clock." A few weeks ago, however, juke boxes, disk jockeys and home phonographs relentlessly hurtled a grim but compelling little saga about (of all things!) coal mining to the top of the Hit Parade. The song, called "Sixteen Tons," goes something like this:

> "Load sixteen tons, and what do you get? Another day older and deeper in debt . . . St. Peter don't-cha call me cause I can't go. I owe my soul to the company store."

Before going off the deep end and assigning a team of social psychologists to probe this latest deviation of public taste from the "June-moon-spoon" school of song writing, we decided to talk to Merle Travis, the composer of "Sixteen Tons" and discover what he thought about it all.

We corralled Mr. Travis, an ingratiating, ten-galloned, guitar-toting young man at the offices of Broadcast Music, Inc. in New York. A popular "country and western" singer as well as a prolific composer and academically respected folklorist, Travis was in New York to receive a "Citation of Achievement" from BMI at its annual writers' and publishers' dinner. Said citation had something to do with the extraordinary fact that Tennessee Ernie Ford's rendition of "Sixteen Tons" had sold more than 1,000,000 records in less than three weeks!

We asked the tall, Kentucky-born composer to try to explain the popularity of "Sixteen Tons."

"Ever so often," he told us, "a non run-of-the-mill song takes a-hold. Back in 1945 I wrote "No Vacancy" which didn't have any love angle either. It just complained about how hard it was to find a place to live. Then, another one, "Smoke, Smoke, Smoke" struck home at those of us who put the almighty cigarette before anything else.

"And now they tell me that "Sixteen Tons" is on the singin' lips of everyone from kindergarten to campus to that old easy rockin' chair. Why? I couldn't begin to know. Maybe its a combination of things. It's easy to learn — that makes it easy to sing. Then, there's the fact that its a cousin to those ragin' rhythm and blues songs that are rockin', rockin' 'round the clock. And lastly, "Sixteen Tons" is a blood brother to a thousand folk songs, but, mind you, not a twin."



"Sixteen Tons," sound familiar? It should because it was the nation's number one tune for quite a while. Singer-composer, Merle Travis, needed a coal-mining song for a folk music album and the result was a very profitable tune. Tennessee Ernie Ford's recording of the Travis song was quite a hit as people of all ages will agree.

We learned from Mr. Travis that "Sixteen Tons" was written originally for a record album called "Folk Songs of the Hills," back in 1947. "The idea," explained the composer-singer," was to compile a set of coal miner songs; it had never done before.

"I was born in the coal mining section of western Kentucky and my dad and two brothers were miners, so here was an element I was at home in. There was one draw-back. There just weren't many folk songs about mining."

Travis' solution was direct and simple. He sat down and wrote a half-dozen songs that have since come to be accepted as authentic folklore. One of the songs in the album, "Dark As a Dungeon," is included in "A Treasury of Southern Folklore" by B. A. Botkin, collector for the Library of Congress, and Alan Lomax has listed the album in his "Folk Song U.S.A." as one of the best in the field.

To get back to "Sixteen Tons." Travis, although he insists that it was written purely for professional reasons, has a colorful backlog of experience to support every line of the song.

"Its a well-known saying around the mines," he explained, "that to be a good miner, you need only two things — a strong back and a weak mind. And so

> 'Some people say a man's made out of mud, But a Poor man's made out of muscle and blood. Muscle and blood and skin and bones With a mind that's weak and a back that's strong.' "

As for the chorus of the song, Travis remembered his mining town childhood and brought back the memory of his father, who like most miners of his day, was generally in debt to the company store, a mine company-owned general store. "When my dad would meet an old friend who would ask, 'How you gettin' along, Uncle Rob?' the answer would be: 'Oh, pretty good, I reckon. I can't afford to die. I owe my soul to the company store.' "

With some of the aforementioned modesty in evidence, Travis disclaims major credit for the astonishing success of "Sixteen Tons." "I don't feel that I deserve any credit as merely a writer," he told us. "Anybody can write a song. But it takes a great artist like Tennessee Ernie to deliver to the people and make them love it."



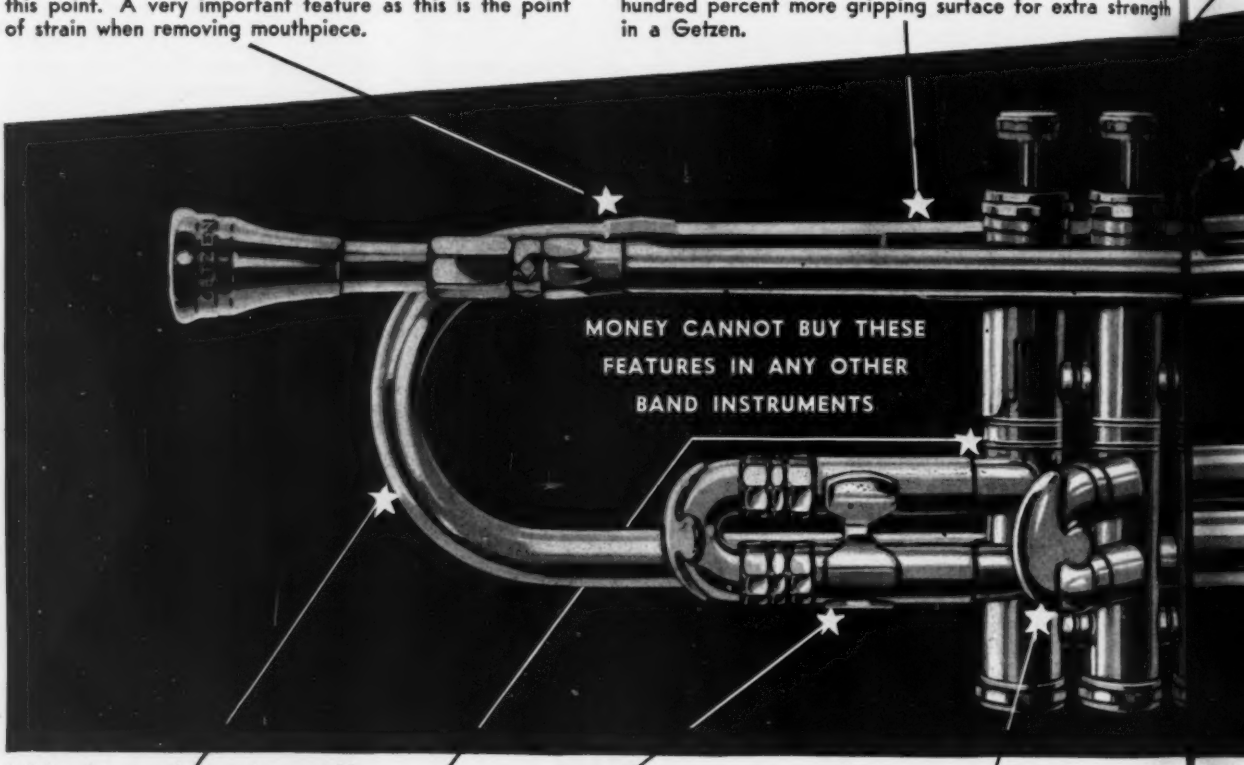
Here is the militant drum major, Jim Cowe, of the University City, Missouri Senior High School Band. Harold L. Hillyer is the director.

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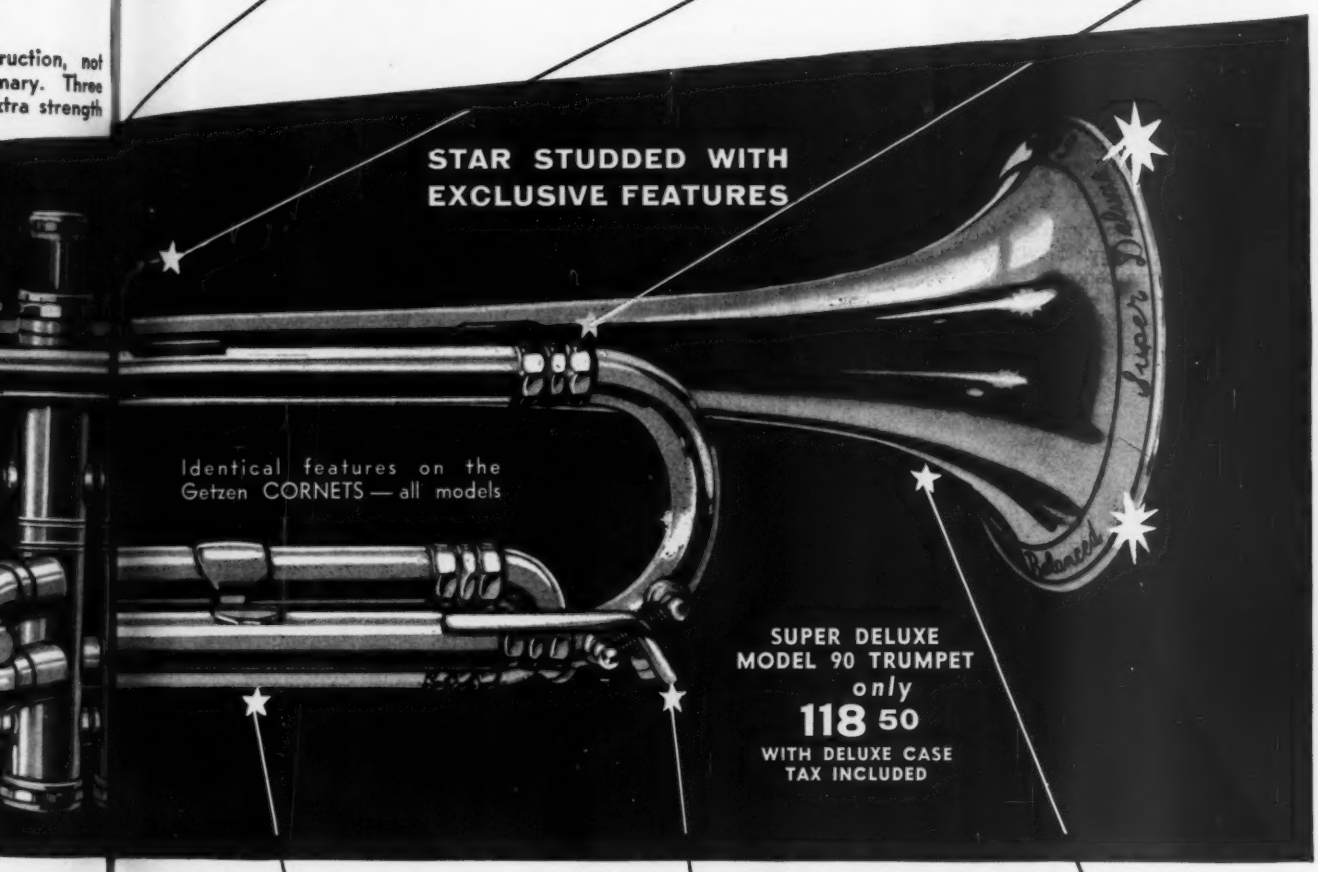
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By Karen Mack
Pen Pal Club Coordinator
THE SCHOOL MUSICIAN
4 East Clinton St.
Joliet, Illinois

Spring is in the air and everyone is feeling real happy. How are your band and chorus concerts going? If you could send in a little write up about them I would be happy to put them in the magazine. You kids are doing real swell on the contest but I'd still like to hear from more of you. I have lots of new members that would like to hear from all of you.
Here they are:

* * * *

"Dear Pen Palers, I play the B♭ cornet and piano. I would like to be in your Pen Pal Club. I would like to have pen pals from all different places. I am in the fifth grade and I am 10½ years of age . . . Your new friend, Ronnie Douglas, 210 N. Austin Ave., Tulia, Texas.

* * * *

Dear Karen Mack; I'm interested in acquiring some pen pals through your club. I'd prefer high school students as I am now a junior at Laurdes High School here in Chicago. We have a school band but at present have only about thirty members. It's kind of hard getting many in an all girl school . . . Thanks a lot, Rosemary Sikorski, 5748 South Keeler Ave., Chicago 29, Illinois."

* * * *

"Dear Karen; My name is Bonnie Jo Sherman. I am 13 years old and in the 8th grade at South Nodaway. I play a Saxophone in the high school band. I would like very much to be a Pen Pal in your club . . . Yours truly, Bonnie Jo Sherman, Barnard, Missouri."

* * * *

"Dear Karen Mack; I play Saxaphone in Smith-Brown High School Band, and like my music class. I want to join your pen pal club. I would like to write anybody, boy or girl. Please send me a membership card . . . Sincerely yours, Lahue Verdis Ford, Jr., P.O. 148, Ft. Ogden, Florida."

* * * *



Ella Harless

"Dear Karen; I understand I can become a member of the SM Pen Pal Club. I would like to join very much. I play the B♭ clarinet in the Jr. High B Band. I am 13 years old . . . Sincerely, Ella Harless, 13 N. Newport, Kennewick, Washington."

* * * *

That's all for now kids but there will be more next month and I'll have a lot more new members for you. Let's see who is going to win that contest, shall we?

Your Pen Pal Club Coordinator,

Karen Mack



Meet a Great Artist "Alfred Gallodoro"

It's a little startling to find that Alfred Gallodoro was already an experienced professional when he joined the orchestras of Isham Jones, Rudy Vallee, Nat Shilkret, and Paul Whiteman. These bands seem to be a part of another era, and the youthful-looking Mr. Gallodoro is still only in his early forties.

Actually, there's been no juggling of chronology—Gallodoro confines his magic to his playing. The explanation is that he is one of those born musicians, who even as a child seemed able to pick up an instrument and just play. By the time he was seven he was studying the clarinet under the direction of his father, himself one of the best-known instrumentalists of his day. At twelve he first tried the saxophone, and only three years later his professional career began when he was chosen as first clarinetist and saxophonist in the Orpheum Theatre of New Orleans.

By the time he was out of his teens, he had already played with leading



Alfred Gallodoro

bands of the time. And it wasn't much later that he became a featured soloist with the great Paul Whiteman Orchestra of the middle 1930's. In 1937 he left the Whiteman Orchestra to join the newly formed NBC Symphony under Toscanini and Stokowski.

Since then, Gallodoro has appeared as soloist with many leading symphony orchestras throughout the United States and Canada, and on the radio with virtually all of the leading conductors, including Percy Faith, Frank Black, Alfredo Antonini, and Ray Block.

He is probably best known to radio audiences for his remarkable performances of Ralph Hermann's Concerto for Doubles, commissioned especially for him by Paul Whiteman in 1947. In this work, Gallodoro plays alto saxophone, B♭ clarinet, and bass clarinet. This feat, incidentally, explains the work's unusual title. The Hermann concerto is among the many works recorded by Mr. Gallodoro.

He is currently recording for both the Columbia and Concert Hall labels, recent releases including the Brahms Clarinet Quintet, and an album of saxophone contrasts.

His recorded performance of the Concerto for Doubles moved one critic to suggest that other musicians would either throw their instruments in the lake or redouble their practicing. This is a typical reaction to Gallodoro's virtuosity, which probably has no parallel in America today.

Mr. Gallodoro is currently a member of the American Broadcasting Company's staff orchestra as first saxophonist. With the permission of the ABC network, he is now accepting a limited number of outside engagements as soloist with symphony orchestras and bands, and as a clinician for school band festivals.

Deadline for All News Is The First Of The Month Preceding Publication

IMPORTANT

Send all letters, pictures, write-ups to:
THE SCHOOL MUSICIAN
Judy Lee, Teen-Age Editor
THE SCHOOL MUSICIAN
4 East Clinton St.
Joliet, Illinois

How To Be A Reporter?

Would you like to have some pictures and news stories of your school band, orchestra, and chorus run in the Teen-Age Section. It's very simple. Send me a 75 to 100 word write-up and a picture or two with captions. Pack them well. Be sure to mention the name of your directors. You will get the "By-Line." Material should appear in a future issue. Send to: Judy Lee, Teen-Age Editor, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Ill.



BY KAREN MACK

Decca Review 45 RPM

Hi record lovers how's life been treating you? Fine I hope and I hope that you've been getting all the latest hits.

* * *

The Paper Boy . . . See You Later Alligator . . . Bill Haley and his Comets . . . I don't have to tell you too much about this record because you all know Bill's style and you all love to do that crazy jive to it.

* * *

The Man With the Golden Arm . . . In A Persian Market . . . At one time or the other you have all heard the beautiful classical Persian Market. Well after you hear what Sammy Davis, Jr. has done to it you will want to get it and really go go go.

* * *

Temptation . . . Siboney . . . Caterina Valente . . . Both of these tunes have that tango touch to them and if you like to tango then get this record you'll love it. Caterina does a wonderful job backed by some beautiful orchestration.

* * *

The Lonesome Road . . . Get Out of Town . . . Mark Kaye Trio . . . Both of these tunes are very jazzy and you Hep Katz are going to want them. I was kind of surprised about The Lonesome Road, I thought that it would be slow like the Sammy Davis, Jr. version. It isn't.

* * *

A Handful of Sunshine . . . Those Bad Bad Kids . . . The Cowboy Church Sunday School . . . You just can't beat these little kids when it comes time to sing and tell stories. If you really listen to the words you will really learn something.

* * *

Romance Me . . . Say You Care . . . 5 DeMarco Sisters . . . The Sisters do a real swell job as they always do. Both tunes are kind of slow and peaceful but every once in a while get a little rock and roll rythm in them.

* * *

All the Way Round the World . . . I've Changed My Mind A Thousand Times . . . Mills Brothers . . . The Mills Brothers do their usual slow melancholy tunes and no one ever seems to get tired of them.

* * *

The Trouble With Harry . . . Pauline . . . Jack Pleis and his orch and chorus . . . The first tune mentioned is a rather weird sounding thing and it comes from the motion picture of the same name. Pauline is a very pretty piece.

* * *

Go On With the Wedding . . . The Second Greatest Sex . . . Kitty Kallen and Georgie Shaw . . . These two really have an argument on which is the greater sex. On the first tune mentioned they can't agree on who should marry who.

* * *

I'm A Young Cowboy . . . The Last Round-Up . . . Victor Young and his Singing Strings and Rex Allen . . . I don't think that I have ever heard such a range on a man. He can go from a tenor way down to a bass. Both of these tunes are very beautiful.

Decca's 33-1/3 LP Records

Musical Sketchbook . . . Victor Young and his orchestra . . . In this album Victor Young and a director from Paramount Studios invented a story about a prospector going to Arizona with his little music box. He sets up camp at night, lights his pipe, and falls asleep. As the music box fades out, the dream takes place and in his dreams we go through Arizona—the majestic rocks, the desert flowers in bloom, the dust storm—and we fade back to the music box . . . The old prospector wakes up, puts his pipe and music box away, and leads his mule out of the scene.

This was one symphonic tone poem that was written before the picture was made. Several of the pieces on this record are: Arizona Sketches, In A November Garden, and Moonlight Serenade.

Modern Music Masters

P.O. Box 347, Park Ridge, Ill.

A National Nonprofit Educational Society

Tri-M to Appear on MENC Program

According to Vanett Lawler, executive secretary of MENC, Modern Music Masters has been scheduled on the Golden Anniversary Biennial Conference Program in St. Louis to present a clinical demonstration of the Society's impressive Initiation Ceremony. On Monday, April 16, at 4 p.m. music educators will have an opportunity to become more familiar with the objectives and program of Tri-M. Chapter #67, North Kansas City High School, under the sponsorship of Lida P. Warrick, will send a ritual team to conduct the installation ceremony. A number of other Missouri Chapters will also participate.

Robert J. Dvorak, co-sponsor of Chapter #48, J. Sterling Morton H.S., Cicero, Ill., has been commissioned to write the official composition commemorating MENC's Golden Anniversary. Congratulations!

The Choral Club of Anderson H.S., Anderson, Ind., has also been invited to appear on the program. Many of these students are members of Chapter #46.

Chapter of the Month

Chapter #90, Windom H.S., Windom, Minn., has been selected Chapter of the Month because of its fine, energetic program. This Chapter, according to secretary, Gail Sykora, sponsored a Fall Band-Choir Concert and entertained the performers with a party after the event. The Chapter also prepared a display for American Education Week in a downtown store which attracted city-wide attention. A special committee contacts all social and civic organizations in the community, offering to supply them with soloists and ensemble groups for their programs. The Chapter earns money to finance its activities by the sale of candy bars. Plans are now in the making for holding a Hi-Fi Concert open to the public, a solo and ensemble recital, and a band-choir banquet this spring.

Meet the New Chapters

Waterloo Comm. Schools, Waterloo, Wisc., Don L. Griebenow, sponsor; Walnut Ridge H. S., Walnut Ridge, Ark., R. O. Pittman, sponsor; St. Joseph Academy, Abilene, Tex., Sister M. Tarcisius, sponsor; Rio Hondo H.S., Rio Hondo, Tex., Frank Waggoner, sponsor; Swain County H.S., Bryson City, N. Caro., Donald L. Womick, sponsor, Elizabeth Colville, co-sponsor; Robert E. Lee Jr. H.S., Miami, Fla., Laura G. DeFonso, sponsor, Morris Gateman, co-sponsor; Pennington Gap H.S., Pennington Gap, Va., Camillo Pabst, sponsor, Evelyn Osborne, co-sponsor; Walworth H.S., Walworth, Wisc., Doris A. Mayo, sponsors; Bettendorf H.S., Bettendorf, Iowa, Ernest Behrends, sponsor; Horton Watkins H.S., St. Louis, Mo., George M. Turmail, sponsor, Beverly L. Yates, co-sponsor.

Recent Initiations

The national office announces that initiations have been held recently by the following Chapters: #202, La Porte H.S., La Porte, Ind.; #212, Schulenburg H.S., Schulenberg, Tex.; #157, Liberty Center H.S., Liberty Center, O.; #123, Providence H.S., San Antonio, Tex.; #223, St. Joseph Academy, Abilene, Tex.; Jr. #149, Dunbar Jr. H.S., Little Rock, Ark.; #110, Easton Comm. H.S., Easton, Ill.; #192, Hialeah H.S., Hialeah, Fla.; #216, Harlem H.S., Harlem, Mont.; #34, Miami Edison Sr. H.S., Miami, Fla.; #193, Glenbrook H.S., Northbrook, Ill.; #197, Arthur Hill H.S., Saginaw, Mich.; #176, Tustin Union H.S., Tustin, Calif.; #27, East Bakersfield H.S., Bakersfield, Calif.; #130, Wittenberg H.S., Wittenberg, Wisc.; Jr. #226, Robert E. Lee Jr. H.S., Miami, Fla.; Jr. #198, Madison Jr. H.S., Miami, Fla.; #116, York H.S., York, Nebr.; #14, El Dorado County H.S., Placerville, Calif.; #162, Anchorage H.S., Anchorage, Alaska.

Top-Notcher

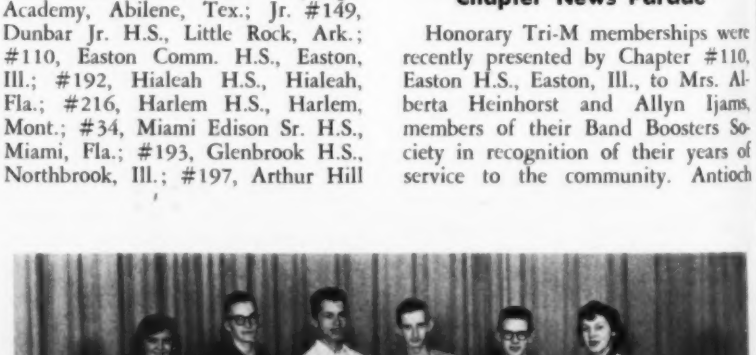
Nominations for Top-Notcher were unusually numerous and it was difficult to reach a decision. Donna Troudt of Chapter #143, Nelson H. S., Nelson, Nebr., has been chosen. Donna is past treasurer and present president of Tri-M Chapter #143; present secretary of the National Honor Society; past secretary and present student conductor of the Nelson Bands. She is first drummer of the Nelson Band (3 yrs.); member of Girls Glee (4 yrs.), Nelson Trio (3 yrs.), Mixed Octet (1 yr.), vocal soloist (3 yrs.). Donna also finds time to be editor of the school paper, a cheerleader, and a member of the Presbyterian Church Choir. Congratulations on such a splendid service record!



Donna Troudt

Chapter News Parade

Honorary Tri-M memberships were recently presented by Chapter #110, Easton H.S., Easton, Ill., to Mrs. Alberta Heinhorst and Allyn Ijams, members of their Band Boosters Society in recognition of their years of service to the community. Antioch



Members of Chapter #93, Antioch H. S., Antioch, Ill. Louis Chenette, faculty sponsor, at the left of the second row.



These five student officers are guiding the activities of Chapter #6, St. Vincent H. S., Akron, O., for the current year. Left to right are: William Fongheiser, Treas.; Mary Joan Schiebilla, Hist.; Marnelle Gorbach, Sec'y.; Frank LaRacca, Pres.; and Kathleen Kidder, Vice-pres. Sister Mary Aloysius is faculty sponsor.

H.S., Antioch, Ill., Chapter #93, has recently honored Mrs. Walter Aschenbrenner, local music educator, who accompanies many of Antioch's soloists and ensemble groups.

All proceeds from various activities sponsored by Chapter #202, La Porte H.S., La Porte, Ind., go to the "Gene Pennington Memorial Fund," which is a scholarship fund of $100 to go each year to a selected music student.

Chapter #45 of Weldon H.S., Weldon, N. C., uses the official Modern Music Masters ribbon badges when ushering for various school and civic programs. The Chapter recently sponsored a successful organ recital by their Chapter's sponsor, Mrs. Gwendolyn B. Dickens. The proceeds ($91.50) from their production of "The Womanless Wedding," has been donated to the Weldon High Band.

Chapter #197 at Arthur Hill H.S., Saginaw, Mich., provides ushers for Saginaw's Community Concerts and the Rotary Lecture Series. They are also presenting a St. Patrick's Day assembly on March 17.

Members of Chapter #156, Glen Burnie Sr., H.S., Glen Burnie, Md., journeyed to the University of Maryland recently to hear a "Concert for Jazz" which featured the National Symphony Orchestra and Eddie Condon's Jazz Combo.

Sylvina Marcos, member of Chapter #119, Our Lady of the Lake H.S., San Antonio, Tex., has translated several Tri-M Chapter materials into Spanish. The national office will send these materials to our Mexican and Guatemalan Chapters.

Chapter #6, Saint Vincent H.S., Akron, O., has a display in a school showcase of records and books purchased by members. The Chapter carries on correspondence with radio and television stations in an effort to improve the quality of the music broadcast. Plans are being made to purchase a tape recorder for the school music department.

Chapter #32, Central H.S., Fort Wayne, Ind., sponsored the Northern Indiana State District Vocal and Piano Contest held in Fort Wayne in January.

Members of Chapter #185, Ottumwa Heights Academy, Ottumwa, Iowa, will participate in the Davenport Diocesan Music Festival and in the Iowa State Music Festival in Des Moines in April. The Chapter officers string quintette will appear on many musical programs this spring.

Correspondence Invited

Anyone desiring a copy of the brochure, "What a 3-M Chapter Will Do for Your Music Education Program" is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Ill.



Jack Griffith

Jack Griffith Appointed SM Teen-Age Reporter

FLASH

We have just received news from Tom Baker, band director of the Missoula County High School that they have just elected their first Teenage Reporter to represent their band to the teenagers. Congratulations to Jack Griffith on this appointment. Jack is a sophomore in school, and a real enthusiastic clarinet player and in addition to his contributions in concert band, pep band, and dance band, he serves as photographer for the music department. Certainly looks like a busy schedule but we hope you can take time out to write and tell us all about the Music Department at Missoula, Montana. Hoping to hear from you real soon Jack.



At a recent Purdue Symphonic Band concert, Larry Walters (l) assistant solo cornet player of the Purdue Band watched with interest as the guest trumpet artist Raphael Mendez (c) autographed a program for Purdue Band Executive Officer Robert L. Fleming (r). Larry is the son of the eminent band composer-arranger Harold Walters who resides at Seymour, Indiana.

23rd Annual
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Gunnison, Colorado

AUGUST 5-17, 1956

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Mark H. Hindsley	Vincent J. Abato
Ralph E. Rush	Wm. F. Ludwig, Jr.
Raphael Mendez	James Kerr
Paul Yoder	Al G. Wright
Charles Minelli	William Kelly
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IN MEMORIAM



Dr. Edwin Franko Goldman

Passed Away — February 21, 1956

The SCHOOL MUSICIAN received the news on the afternoon of February 21, 1956 that the Dean of American Bandmasters had passed into the Great Beyond. No words, no music will ever be written to describe this great man. Together we humbly ask our God to receive him into His heart as He did so well with Sousa. Now they are two.

The April issue will carry a complete pictorial story of the last public school clinic at which Dr. Goldman appeared. It was the Band Directors Clinic at Moorhead, Minnesota, February 3rd and 4th, just sixteen days before his death.

Who's Who in School Music

School Music News

Music for Your Public

Section of The School Musician

Vol. 27, No. 7 MARCH, 1956 Page 43

REFLECTIONS ON THE THIRD A.S.B.D.A. CONVENTION

By Arthur H. Brandenburg
"ASBDA—Editor"
1128 Coolidge Road
Elizabeth, New Jersey

Time and space for a previous article did not permit a full accounting of what took place at the Third American School Band Directors' Association Convention meeting in Detroit December 15-17, 1955, except for mentioning the highlights. The editor will attempt now to enlarge on items not previously mentioned or not fully reviewed before.

Dr. Clarence B. Hilberry, President of Wayne University, an early riser, not only greeted the assembled A.S.B.D.A. membership at the first general session, but laid before the group some points that bear serious consideration. He cited the leaders of the labor movement as constantly seeking shorter work hours, making it imperative that music education come into the total educational picture with the responsibility of giving the new generation ample tools with which to wisely fill leisure hours—hours that are here now, and are ever increasing in the life of the average worker. Dr. Hilberry believes that music can do much to foster better understanding between people and keep the sights of our new generations high.

At the Hi-Fi Recording Demonstration given the first afternoon of the convention, all the band directors received information, both visual and aural, that equipment now exists which is capable of not only capturing fine sound on tape, but also reproducing it immediately with utmost fidelity. The binaural and stereophonic sound processes were explained and demonstrated by the use of high quality professional machines. It remains now for every band director to find the "Know-how" for recording with the best "Hi-Fi" equipment, and the finances to bring such laboratory material into the school band field.

The editor can think of no teaching device that can be of greater service to a teacher than an educational "gimmick" that will reproduce both the good and poor work of a pupil as it is given in the classroom. When the pupil sees and hears his own mistakes in a quiet mood of listening, he can then best make up his mind to correct such faults thereafter.

Many band directors who came to Detroit were able to hear recorded tapes and other discs of other A.S.B.D.A. bands, and again the profit from listening was two-fold. New and interesting compositions played by other high school bands and indirectly comparisons made between A.S.B.D.A. bands, were invaluable and may do more to improve the standards of high school bands than was ever realized. Certainly this is one way that bands far removed from each other geographically can listen to one another, if the director will just have the foresight to exchange tapes on a concert or two. It seems to the editor that as the band field pursues this matter further, an educational device may exist here whose potential may well advance the improvement of bands a whole decade.

Two preliminary surveys relating to the instrumental course of study were passed around to the members assembled. Both documents served a very special need, and point definitely to a very wide divergence of operation in the whole school band field. Members who did not attend the convention, and who desire this information might ask the respective chairman for copies of this material. The report of the committee charged with drafting the philosophy of the course of study was received unanimously. Copies of it may be secured from Arthur H. Brandenburg, Chairman, City Hall, Elizabeth, New Jersey.

The report of the national membership committee headed by Emil Puffenberger of Canal Fulton, Ohio resulted in the election of the following band directors to active membership:

Newly Elected Members

Arkansas

R. J. Brandon ..... Little Rock

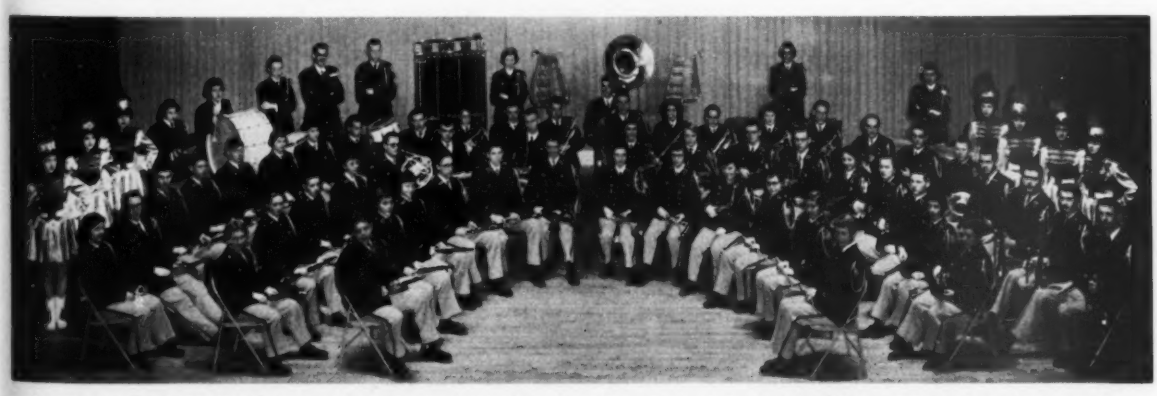
California

Gordon Lowe ..... Tulare
John H. Myers ..... Placerville

Colorado

Leo J. Meyer ..... Longmont

(Next page please)



"ASBDA BAND OF THE MONTH" . . . Fort Dodge High School—Junior College Band—Walter E. Lake, Director. This month our hats are off to this 90 piece band from the Fort Dodge, Iowa High School and Junior College. Mr. Walter E. Lake, its Director, and ASBDA member, has built this group to its present high standard. The band's activities include nine marching shows, Christmas, Winter, Spring, and Pop Concerts, and a Tri-Cities Festival. Many of its members participate in the Fort Dodge Municipal Band, conducted by Karl L. King.

Florida

C. R. Campbell ..... Kissemmee
Oliver Hobbs ..... Tallahassee

Georgia

Roy M. Lee ..... Atlanta
Ben L. Sisk ..... Atlanta

Illinois

Cleson Etzkorn ..... Edwardsville
Leo W. Sliva ..... Olney
B. H. Stiner ..... Waukegan
Floyd B. Wilson ..... Morris

Indiana

R. W. Bowles ..... Lafayette

Iowa

W. B. Hitch ..... Summer
M. N. Lysing ..... Cresco
Jack R. Mercer ..... Creston
M. D. Mussehl ..... Story City
Wayne A. Seipp ..... Hartley
L. T. Wangberg ..... Clear Lake
Max E. Whitlock ..... Corydon
M. E. Wright ..... Burlington

Michigan

Roger E. Jocobi ..... Ann Arbor
B. M. Kuschel ..... Benton Harbor
B. A. Merwin ..... Grand Haven

Minnesota

Earl W. Bohm ..... St. Louis Park 16
L. C. Buslee ..... Moorhead
D. C. Campbell ..... Brainerd
R. J. Christensen ..... Red Wing
Walter W. Gludt ..... Plainview
H. H. Nasby ..... Lakefield
John F. Strang ..... New Ulm
H. J. Streitz ..... Waseca
O. B. Teisberg ..... Faribault
Ernest A. Villas ..... Minneapolis 11

Missouri

Jos. D. Smith ..... Poplar Bluff

Montana

C. I. Carlson ..... Havre

New Mexico

W. R. Cleaveland ..... Albuquerque
Gregg C. Randall ..... Las Cruces
Stanley Siebenthal ..... Carlsbad

Ohio

Ralph H. Faulk ..... Upper Sandusky
L. E. Marini ..... Beach City
F. J. Menichetti ..... Archbold
R. O. Reynolds ..... Cuyahoga Falls
Ralph E. Shell ..... Findlay
Dwight Somerville ..... Shelby
Jack Stierwalt ..... Fremont

Oklahoma

Guy L. Carr ..... Okmulgee
Albert Fitzgerald ..... Ardmore
H. H. Harmon ..... Kingfisher
Geo. A. Kizer ..... El Reno
James A. Middleton ..... Bethany
Edwin Schilde ..... Cushing

Pennsylvania

E. S. Sweadner ..... Charleroi

South Carolina

Robt. Simmons ..... Spartanburg

Washington

Oliver C. Fuller ..... Spokane

West Virginia

Karl Nickamp ..... Glen Dale

Congratulations to each is herewith extended and may their interest, industry and fellowship mean much over many years of happy association with this professional group.

President's Message

Greetings to all members of the American School Band Directors' Association and a special wish that each may have a successful New Year. It is my sincere desire that every member of the A.S.B.D.A. will become active in fact as well as name in 1956.

Each director should make it a point now to reserve time for participation in our fourth annual convention to be held at Boulder, Colorado in August, 1956. Besides the beautiful scenic setting of the University ,which is acting as host, some unusual features are being planned.

The work on the Course of Study Committees, under Dale C. Harris' general chairmanship, should progress with the assistance of a host of volunteers. An organization such as the American School Band Directors' Association requires the highest professional attitude and in order to maintain our lines of communication at highest efficiency, I urgently request correspondence be promptly answered for all officers and committee members engaged in the Association's work. Each director has a tremendous stake in the band music of our public schools. Only by constant study, further research, and cooperation can we hope to achieve our ultimate objectives.

It is hoped that each member of the A.S.B.D.A. can soon point with pride to the fact that he has had a part in making ours a better profession.

In closing let me state that no one can replace our past-president Dale C. Harris. It is my privilege to have been associated with him, and I shall look to him for guidance and assistance in the future.

Earl Pat Arsers, President
American School Band
Directors' Association

Grant to Foundation Makes Sensible Gift

The kind of gifts that are traditionally exchanged by businessmen at yuletide usually lack a quality of permanence and often miss the mark as far as the spirit of Christmas is concerned.

For this reason, Kay Musical Instrument Co. of Chicago decided on a new policy to govern their Christmas giving. Inaugurated by Kay president Sidney Katz, the plan has a meaning far beyond the run of mill presents usually given and received by executives.

Kay Musical made a substantial contribution to the Cancer Research Foundation of the University of Chicago. This contribution was made in the name of some 50 executives who are Kay customers. The cancer foundation, in turn, wrote to each of these 50 men and told them how Kay's gift in their name will be used to further science, alleviate pain and provide happier lives in the future for millions of people throughout the world.

To a man, the recipients expressed their appreciation at being numbered among the friends of the research foundation. And Kay Musical has made a significant gesture in furthering the idea of the "fellowship of man" through Christmas giving.

NFMC Announces Annual Young Composers Contest

The customary total of $500 in awards is again offered in the 14th annual Young Composers Contest of the National Federation of Music Clubs for works in two categories, according to a joint announcement by Mrs. Ronald A. Dougan of Beloit, Wis., Federation President, and Elliot Weisgarber of Greensboro, North Carolina, Chairman of the contest.

A first prize of $175 and a second prize of $125 will be paid for a sonata or comparable work for solo wind or string instrument with piano, or for any combination of three to five orchestral instruments, of which the piano may be one. Minimum playing time must be eight minutes. A first prize of $125 and a second prize of $75 are offered for a choral work, either unaccompanied, or with accompaniment for piano, organ, or a group of not more than 10 wind or string instruments. Any citizen of the United States, native or naturalized, who will have reached his 18th birthday, but not his 26th, by April 16, 1956, the final date for submission of entries, is eligible to compete.

SANTA FE READY FOR 22nd ANNUAL ABA CONVENTION

LaFonda Hotel To Be Convention Headquarters

All cars, trains and planes will be pointed toward Santa Fe, New Mexico on March 6th. It is the time and place for the 22nd Annual Convention of the American Bandmasters Association, founded by the Dean of all bandmasters, Dr. Edwin Franko Goldman.

This year's convention will be one of the most effective and colorful, according to Gib Sandefer, genial Host for this year's meeting. In addition to the five concert bands, a marching band, and the New Mexico All-State High School Band, the members will be treated to sight seeing trips in this beautiful and historic section of our country. Perhaps the most exclusive organization of its kind in the world, the members consist of directors from professional, community, university, college, and school bands.

Following is the schedule of events for this year's convention:

Schedule of Events

Wednesday, March 7

8:00 am—Registration and Committee Meetings.....Hotel La Fonda
9-12 noon—Business Session.....Hotel La Fonda
1-5 pm—Sight-Seeing Tour (Taos, Indian Pueblos, etc.)
6:30 pm—Buffet Supper, Field House Cafeteria, guests of the Santa Fe Band Parents Association.
7:30 pm—"Welcome to Santa Fe".....Field House
Gib Sandefer, Master of Ceremonies.
Addresses by Governor of New Mexico, Mayor of Santa Fe, and others.
8:30 pm—Marching Band Demonstration by Santa Fe High School Band.....Field House

Thursday, March 8

8:00 am—Committee Meetings.
9-11 am—Business Session.
Rehearsal, University of New Mexico Band.....Field House
Rehearsal, New Mexico A & M Band.....Seth Hall
Rehearsal, University of Eastern New Mexico Band.....Museum Audit.
11-12 noon—Concert—University of Eastern New Mexico Band.....Museum Audit.
1-3 pm—Business Session; Sight-Seeing Tour for the Ladies.
3-4 pm—Concert—University of New Mexico Band.....Museum Audit.
4-5 pm—Concert—New Mexico A & M College Band.....Museum Audit.
7:00 pm—Annual ABA Banquet.

Friday, March 9

8-11 am—Business Session (Election of New Members)
Rehearsal, Texas Tech College Band.....Museum Audit.
Rehearsal, U. S. Air Force Band.....Field House
11-12 noon—Concert—Texas Tech College Band.....Museum Audit.
2-3 pm—Concert for Young People—U. S. Air Force Band....Field House
3-4:30 pm—Rehearsal, U. S. Air Force Band.....Field House



The United States Air Force Band, under the direction of Col. George S. Howard, will present three concerts at the American Bandmasters Association 22nd annual Convention at Santa Fe, New Mexico, Friday afternoon and evening, March 9th. Many ABA members will be guest conductors.

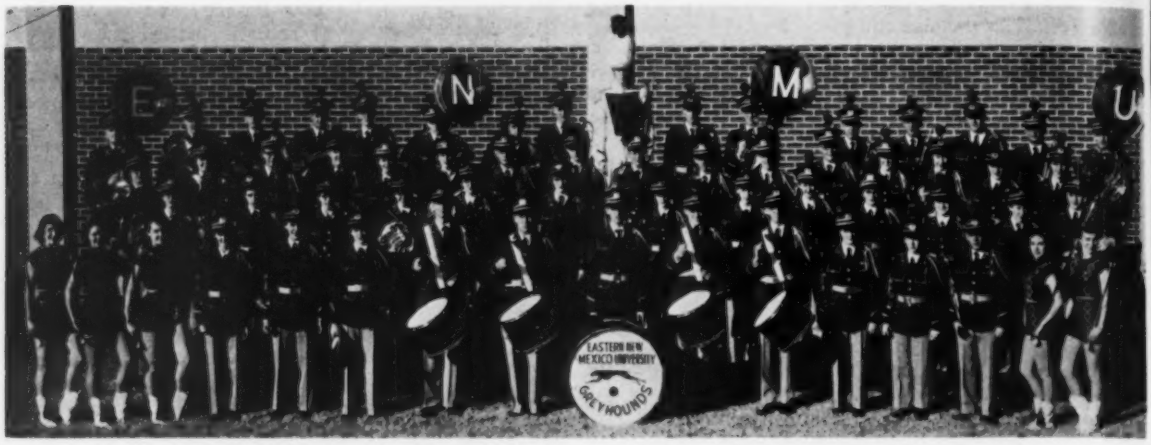


The ABA members will be treated to a marching demonstration on Wednesday night, March 7th, by this crack Santa Fe, New Mexico high school band under the capable direction of Bennette A. Shacklette. The band is noted for its special light effects. Each student carriers eight different colors.

8:00 pm—Concert—United States Air Force Band.....Field House

Saturday, March 10

8:00 am—Committee Meetings
8-11 am—Business Meeting; Election of Officers
Rehearsal, U. S. Air Force Band.....Field House
Rehearsal, All State Band.....Museum Aud.
11-12 noon—Concert—New Mexico All-State High School Band.....Museum Aud.
1-3 pm—Rehearsal, U. S. Air Force Band.....Field House
3-3:30 pm—(Intermission for seating of All State Band)
3:30-4 pm—Rehearsal, USAF and All-State Bands combined....Field House
8:00 pm—Concert—U. S. Air Force Band and Finale by the Combined Air Force and All-State Bands.....Field House



The Eastern New Mexico University Concert Band, under the direction of Floren Thompson will present a concert at the ABA Convention on Thursday morning, March 8th. A highlight of the convention will be the appearance of the New Mexico All-State High School Band on Saturday noon and evening, March 10th.



The University of New Mexico Concert Band, under the direction of William E. Rhodes will give a concert at the ABA Convention on Thursday afternoon, March 8th. All five bands will be rehearsed by the many ABA members who will act as Guest Conductors.



The Texas Tech Concert Band, under the direction of D. O. Wiley, will play at the ABA Convention program honoring Henry Fillmore on Friday morning, March 9th.



The New Mexico A & M Concert Band, under the direction of Roman Tross will perform in concert at the ABA Convention on Thursday afternoon, March 8th. Dr. Edwin Franko Goldman, Dean of American Bandmasters and founder of the ABA will be a prominent figure at this years Convention.

Benson Arizona Holds 4th Annual Band Clinic

The fourth annual Benson Band and Orchestra Clinic was held in Benson, Arizona on Saturday February 18. This clinic, co-sponsored by the Benson Public Schools and the Arizona Bandmasters' Association, featured a High School Clinic Band directed by Dr. Frank Simon of the Cincinnati Conservatory of Music, a High School Clinic Orchestra directed by Henry Johnson of the University of Arizona, and a Grade School Clinic Band directed by Jack Lee, Director of Bands at the University of Arizona. In addition to the clinic organizations, there was a brass clinic conducted by Dr. Simon, a woodwind clinic conducted by Mr. Lee and a string clinic conducted by Mr. Johnson.

The three clinic organizations and the University of Arizona Symphonic Band combined to present a concert for the public that evening.

The clinic was organized by Harold E. Teak, director of the Benson Union High School Band, with the help of many band and orchestra directors of the southern part of Arizona.

Michigan State To Have Music Building Addition

A two-story addition to Michigan State University's Music Building will be completed in June, resulting in one of the Midwest's finest facilities for music instruction.

The new wing will bring the university's music facilities under one roof while expanding the number of classrooms, studios, offices and practice rooms, said Prof. Roy Underwood, director of the division of fine arts and head of the music department at M.S.U.

Housed in the $600,000 brick unit will be a 40 by 50-foot choral room, 44 sound-proof practice rooms, six classrooms, seven studios, six offices and a piano technician's workroom.

Offices, studios and classrooms in the new wing will be equipped with audio-visual conduits. The choral room and two of the classrooms will be equipped with built-in wiring and facilities for black-and-white and color telecasting.

For special telecasts in one of the three TV-equipped rooms, Prof. Underwood explained, a television station's remote facilities can be plugged in at the rear of the building while cameras and other equipment can be plugged into special outlets within any of the three rooms.

On completion of the wing, practice rooms located on the university's south campus in temporary buildings will no longer be used, said Prof. Underwood.

Begun in July, 1955, the new building is expected to be used for the first time by summer school students this year.

Rhapsody for Accordion and Orchestra Now Ready

The long awaited Rhapsody for Accordion and Orchestra selected as the prize winning composition in its First Annual Competition by the Arcari Foundation and also published by the Foundation is now on sale at $1.25 a copy. Anyone interested in purchasing a copy should write to the Foundation's Headquarters, Arcari Foundation, 14 Merion Rd., Merion, Penna.

Rensselaer, Troy, N. Y. To Host "Big Sing"

Four of the country's outstanding glee clubs coming from Yale University, Dartmouth College, Clemson College and Rensselaer Polytechnic Institute, 250 or more singers in all, will unite in "The Big Sing" to be held at Rensselaer, Troy, N.Y., on the night of May 18 as the major public event in the annual Conference Seminar of the Intercollegiate Musical Council.

The Seminar, to be in session on Thursday, Friday and Saturday, May 17, 18 and 19, will develop intensive discussion panels among the 80 to 100 directors and graduate managers and student officers of college music organizations of male students. Fred L. LaCosse of Wabash College is chairman of the Undergraduate Section of the Council and will preside over meetings of student glee club officers at the Troy meeting.

Six-Weeks' Scholarship at Transylvania Music Camp

APRIL 15, 1956 IS DATE OF CLOSING OF COMPETITION.

Among the many scholarships currently offered by the National Federation of Music Clubs is the Hinda Honigman Scholarship, which entitles the winner to a full six-week's tuition at the Transylvania Music Camp, Brevard, North Carolina, in the summer of 1956. This Scholarship is open to students of band or orchestral instruments in any part of the United States, who

(Turn to page 53)

National Catholic Bandmaster's Association

By Robert O'Brien
President, NCBA

Notre Dame University
Notre Dame, Indiana

Convention Dates Set at Notre Dame

The NCBA convention will be held on the campus of the University of Notre Dame on July 30 and July 31. Preparations are now being made to make this convention the best of all. Outstanding people in the field of music education are being contacted as well as recitalists. Papers and clinics will be held by six outstanding committees of the NCBA. A complete program will be announced at a later date.

Summer Camp Dates Announced by Bro. Roy Nash, C.S.C.

Bro. Roy Nash, C.S.C announces that the dates have been set for the NCBA Summer Camp for 1956. The dates will be July 31 through August 9. This will be the third annual camp to be held at the University of Notre Dame, Notre Dame, Indiana. Full particulars may be obtained by writing Bro. Roy Nash, C.S.C., Band Director, Boysville, Clinton, Michigan.

Marching Band Committee Request Copies of 1955 Material

Mr. Walter Kuebler, Chairman of the Marching Band Committee requests that all members send last years show ideas to him for compilation into a phamplet for distribution to NCBA members. Many band directors have engaged in private exchanges of materials for years. Here is a chance to have several hundred shows for the NCBA members to use. In many cases an exact duplication of other shows might not be called for. However, after looking over so much new materials it is surprising related ideas come. In many cases, with a small amount of adaptation an entirely new idea will develop. Please send your materials to Mr. Walter Kuebler, Principal, Atkinson Consolidated Grade School, Atkinson, Illinois.

St. Cloud Cathedral High Receives Compliment

Religious news services recently carried a very complimentary item concerning the Cathedral High School band of St. Cloud, Minnesota under the leadership of NCBA member Mr. Robert Mullally. At a recent public performance the protestant ministers in attendance were edified by the modesty of dress of the majorettes and the band in general. This follows the line of thought expressed by Dr. Raymond Dvorak in his 1955 address to the NCBA at Notre Dame when he expressed that *"if majorettes are employed by Catholic school bands school authorites must maintain the propriety and dignity inherent in the Catholic education system."*

Two Committees Formed from Marching band and Program and Literature Exchange

As previously noted Mr. Walter Kuebler is now in charge of the Marching Band Committee. Mr. Gerald Schneider, 802 N. Jackson, Milwaukee, Wisconsin is in charge of the Program and Literature Exchange Committee.

Mr. Schneider is working on material for the music clinic at the convention as well as music for the Summer Camp. This year, instead of arbitrarily grading the compositions, the membership present will rate the material both as to musical qualities and difficulty.

Cathedral Eagles to Tour Northern Wisconsin

The Cathedral Eagles of Saint John's Cathedral High School under the direction of Mr. Gerald Schneider is planning a tour of Northern Wisconsin. This will be an extension concert tour and is indicative of this rapidly developing group. Mr. Schneider reports that Saint John's has almost completed a new, ideal bandroom.

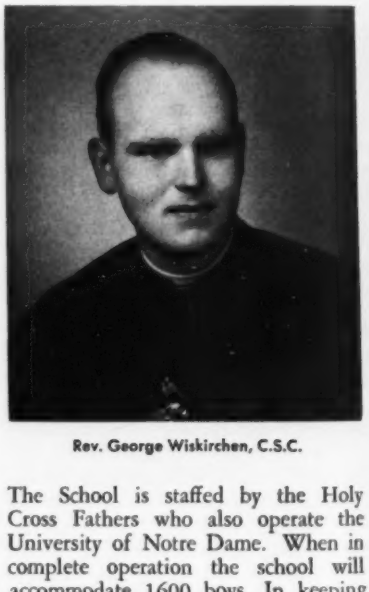
NCBA Member William E. Richardson Reports

Mr. William E. Richardson, NCBA member from Tucson, Arizona reports great progress in the Catholic band program in his city. From no instrumental music at all three years ago the local parochial schools now have instrumental classes in five of the eight grade schools in Tucson. At the present time a band is being organized at Salpointe High School. With this start things should grow by leaps and bounds.

We can all benefit by the progress of members like Mr. Richardson who can start from nothing and develop a program of which we can all be proud. The situation is normal, unfortunately, for many of our schools. Nothing with a big capital ZERO. Successes like this are reported to us time and time again. Pessimistic and optimistic alike can learn from people like Mr. Richardson. Great band successes exist throughout the Catholic system. By working together in the NCBA we can all benefit and adapt our own programs for progress and success.

NCBA Honors Bandmaster, Rev. George Wiskirchen, C.S.C.

Father Wiskirchen states that "in September of 1955 the modern Notre Dame School for Boys was opening in Niles, Illinois, a suburb of Chicago.



Rev. George Wiskirchen, C.S.C.

The School is staffed by the Holy Cross Fathers who also operate the University of Notre Dame. When in complete operation the school will accommodate 1600 boys. In keeping with this completely modern high school a full music department will be operated."

"The facilities for the band include a large rehearsal room conveniently located near the stage. There has been a large amount of room set aside for storage purposes. One of the most convenient provisions is a door in the band room opening directly onto the school parking lot to make transportation problems and marching practices simpler. In the music department is also included a spacious office for

the director and six good sized practice rooms. The present band rehearsals are being held in a temporary rehearsal room until the music quarters are completed. With only a freshman class in school, a chorus and band have been organized. Forty boys are enrolled in the band and the majority of these are beginners. A class instruction method is in use and it is being supplemented by individual private instruction offered at the school.

"The projected music program for the new school, when in complete operation, will include varsity band, cadet band, ensembles, orchestra, chorus, beginning chorus, music appreciation, music theory and swing band. A program is also being planned for the organization of a pre-high school course."

Father George Wiskirchen, C.S.C. is band director at Notre Dame High. Rev. Wiskirchen is a native of Quincy, Illinois. He graduated from the University of Notre Dame in 1951. His advanced study for the priesthood took place at Holy Cross College in Washington, D.C. Father Wiskirchen was ordained in 1955. Father is a cornetist and in this capacity was a member of the University of Notre Dame concert band. During his stay in Washington he studied conducting under Dr. Howard Mitchell of the National Symphony. Father Wiskirchen was a member of the faculty for the N.C.B.A. Summer Band Camp during the 1955 season.

NCBA Member Metcalf of Mankato, Minnesota Will Report Next Issue

Larry Metcalf will report on a rather unique system of financially supporting a growing band. The writer feels this approach is rather unusual and will devote considerable space to Mr. Metcalf's project.

Correspondence Invited

Readers of THE SCHOOL MUSICIAN, official magazine of the National Catholic Bandmasters' Association, are invited to write us concerning membership in the NCBA. We welcome directors of Catholic School Bands. We believe that you have things to offer our new Association. We believe too that your students would gain much by attending our Summer Band Camp at Notre Dame. Write a letter of inquiry to Robert O'Brien, President, National Catholic Bandmasters' Association, University of Notre Dame, Notre Dame, Indiana. It will be answered promptly.

Nels Vogel Holds Seventh Annual Band Clinic

Bandmasters from four states again met in Moorhead, Minnesota for the Seventh Annual Bandmasters' Clinic sponsored by Nels Vogel, Inc., February 3rd and 4th. Two of the greatest names in the world of Band Music were the featured artists. Registrations surpassed any previous enrollment for the occasion.

Dr. Edwin Franko Goldman, Dean of American Bandmasters and Mr. Paul Yoder, famous composer and conductor directed the Clinic Band of 84 select musicians. Dr. Goldman came directly from New York where his famous concert band appears in Central Park for eight weeks every Summer through the Guggenheim Foundation. It is said that Goldman would be known by more individuals going for a stroll in his home city than any other person. He truly captivates every audience which he appears before. Dr. Goldman is founder of the American Bandmasters Association and honorary life president of this great organization. This was his first appearance in this area which brought a tremendous thrill to bandmasters and players alike who participated in the clinic.

Mr. Paul Yoder of Chicago is another real favorite of the band world. He has created and arranged over 600 band numbers published by a total of 60 firms in this country. In recent years he has also hit the top as a conductor and is in demand throughout the entire country as a guest director and lecturer. Mr. Yoder is an active member of the American Bandmasters Association and ASCAP. He originally hails from Grand Forks, North Dakota, where he attended both the high school and the University. Truly an inspired member of the percussion section of both these bands, he later left the field of playing to devote full time to composing and arranging for the bands of America.

As a continuing policy to make this annual project one of the outstanding clinics of its kind in the country, NELS VOGEL, Inc. was particularly proud of the guest artists who were featured at this Seventh Annual Meeting. College and High School Directors alike were enrolled.

Deadline for All News Is The First Of The Month Preceding Publication



Here we see Ferde Grofe conducting his new "March for Americans" (Robbins Music Corp.) at the recent B.B.A. Clinic in New York.

Purdue Had Ferde Grofe As Guest Conductor

Ferde Grofe, one of the most famous contemporary American composers and motion picture Academy Award winner, was guest conductor with the Purdue Symphonic Band at the band's Winter Concert held in the Purdue Hall of Music last February 14th, according to Prof. Al G. Wright, Director of University Bands.

Ferde Grofe has just recently completed an engagement at Las Vegas where he and Mrs. Grofe appeared with a piano duo.

Mr. Grofe is probably best known for his series of American suites, the most popular of which are the "Grand Canyon" and "Mississippi" Suites. His latest composition, "Hudson River Suite" has just been recorded and released by Andre Kostelanetz.

The Purdue Symphonic Band, under the direction of Mr. Grofe, presented a number of Grofe's most popular compositions. Mr. Grofe also conducted the Purdue Band in a world premiere of his latest composition "Scalawag."

Univ. of Michigan Band Presented Clinical

The 117-piece University of Michigan Symphony Band gave a public concert Friday, January 13, in Hill Auditorium at 8:30 p.m. in conjunction with the 11th annual Midwestern Conference at the University January 13 and 14.

The varied program was directed by Dr. William Revelli, with George Cavender as assistant conductor and composer Ralph Hermann, as guest conductor.

Highlight of the program was "Concerto for Band" by guest conductor

(Turn to page 56)



Let Me Answer Your Flute Questions

By Rex Elton Fair

Send all questions direct to Rex Elton Fair, 957 South Corona St., Denver 9, Colorado.

Music in Review

The Cundy—Bettoney Co., Boston, 36, Massachusetts

Grand Quartet Op. 92 for Four Flutes, Composed by Ernest Kohler. This compostion has been re-arranged —that is to say corrected—by Walter E. Cochrane, in a most serious attempt or effort to correct errors and to preserve the original intentions of the composer. *Note:* Congratulations Walter, you did a fine job. I can say this because it was in Georges Barrere library at his studios in New York when I was studying with him there. Anyhow:

It is written in the key of D Major —for the most part—and in four Movements. Namely: Allegro moderato. Andante amoroso. Scherzo and Rondo Finale (Allegretto) It just so happens that late this afternoon we had a flute quartet rehearsal using some of my advanced students and all of us—including a few critics—were highly delighted with it. Before we forget, we must mention that this number was in manuscript, at the time we played it with the great Georges Barrere. At no place in this great work can be found a difficult measure that a well schooled flutist cannot play. In case some of you band or orchestra conductors wish to use it and should be handicapped by having only three efficient flutists, a delightful B flat clarinet part could be made of the 4th flute part. Quite naturally you all know that this would demand that you transpose it one step higher. This puts the clarinet in a rather difficult key but if an efficient student, we feel sure that it would not be too difficult for him. And here is another idea. Should you have but two capable flutists, use the clarinet as before advised and let your best oboe player play the second flute part. This would lend great variety of tonal color to the whole performance. There are a few places in this number, that for the oboe to play the second flute part, that should be lowered an octave, but very few measures need be changed. Should you do this, Mr. Conductor, and be highly pleased with the results, I do wish that you would drop me a line telling me about it. Better still, write the Cundy-Bettoney Co. and ask them if they might be interested in printing a part for the clarinet and for the oboe. *Boosey & Hawkes.*

Note: Here it is again. Great publishers of music send out perfectly adorable numbers in music but fail to give an address. Just now I am writing this at our cabin which is seven miles from the nearest neighbor and we have no telephone. So! I'll have to say "Boosey and Hawkes" and let it go at that. This column *must* get in the mail tomorrow, even tho' it is now 3:30 in the morning. I've retreated to the woodshed so as not to annoy the wife and visitors. Oh yes!



I have a fire going in the fireplace. Anyhow: Here is a delightful and most interesting Concerto in Sol maggiore. Meaning in English, in G major. It is written by one G. B. Pergolesi, per Flauto, archi e cembalo, or in other words (English) Flute and Piano. Gee! Good friends, I hope that I am right about this but as before stated, I'm writing out in the wilderness with no dictionary and no chance to get in touch with highly versed friends. Please forgive me if I have made a mistake.

But now to go on without variations: This concerto is a Honey and no mistake. Even tho' I have no flute or piano out here, I can hear it perfectly. It is written—as you now know, in the key of G Major, and in three movements. Spiritos. Adagio. Allegro spiritoso. At no place in the entire flute part does it go higher than the first D above the staff. It requires one —who would do it justice—to have a fine and accurate embouchure for the production of the lower tones, down to low D. The counterpoint exercised within this number is very fine, and above criticism of the finest of our theorists. I do so wish that all the readers of this column could stop in here at our home and Flute Studio, so that we might perform it for you. By the way: Many of you will be happy to know that Mrs. Fair graduated from Northwestern University in both Piano and Dramatics. Our twenty one year old daughter (Yvonne Ferree Fair) has been playing the leading roles in several theatres in San Francisco for several years and was married last Christmas, here in Denver. Don't know if that means the end of her theatrical activities or not. Please excuse me for such deviation but those coyoties that surround this cabin or rather "woodshed," make me feel a bit lonesome for human companionship. But now, on with the description of this concerto. The fact that it demands the flute to go no higher than the first D above the staff makes it an ideal number to present to a small—say "living room audience." Also! I'm glad I thought of this. The whole number is within the range of the oboe. Just try it and see for yourself. Should you do so, and find it to be a beautiful number, just write Boosey and Hawkes, c/o Rex Elton Fair, 957 South Corona Street, Denver 9, Colorado. At that address, I have *their* address, and so all will be well.

Boosey and Hawkes, Inc.

Song of Summer. Written by Sol B. Cohen for Flute Quartet. This number is beautifully done. Variations for each *four* measures are, or have been worked out according to Musical Sci-

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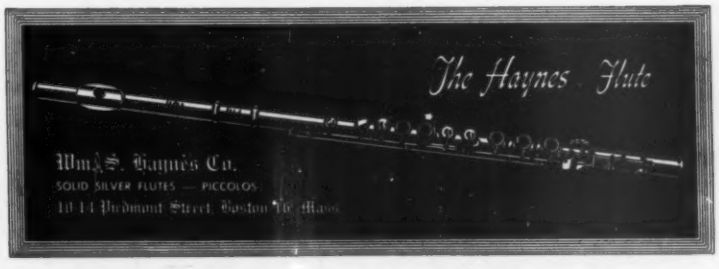
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ence. That is to say: According to Musical Science Demands. It is written in the key of D Major. A delightful key for most flutists. The fourth flute part demands a perfect embouchure for the production of the lower tones. Again I say to you, Mr. Conductor: If you do not have a flutist that can produce these tones readily and easily, why not transcribe or transpose this 4th flute part to the clarinet? That there are a few measures that will throw the B flat clarinet into difficult keys we know, but with a little of your help we are betting that he can overcome these difficulties in a very short time.

* * *

Please allow me to take this opportunity of expressing my appreciation and thanks to each and all of you for your many good wishes received since THE SCHOOL MUSICIAN paid me such a beautiful tribute in the January issue. Am most happy to report that all is well and that, because I am feeling better each and every day. Soon will be back on full schedule at the studio and that is enough to gladden any ones heart.

Thank you again.

Sincerely and respectfully your friend
Rex Elton Fair

The Band Stand

(Continued from page 22)

Eastman School of Music, Rochester, N. Y.
Fitzgerald, R. Bernard, Director of Bands, University of Texas, Austin, Texas
Fogelberg, Lawrence, Director of Bands, Bradley University, Peoria, Illinois
Harding, A. Austin, Director Emeritus, University of Illinois, Urbana, Illinois, Past President.
Harner, Paul A., Director of Bands, Gettysburg College, Hanover, Pennsylvania
Hawkins, Robert, Director of Bands, Western State College of Colorado, Gunnison, Colo.
Hindsley, Mark H., Director of Bands, University of Illinois, Urbana, Illinois, Member of Board of Directors.
Hovey, Nilo W., Director of Bands, Butler University, Indianapolis, Indiana
Howard, John E., Director of Bands, University of North Dakota, Grand Forks, N. Dakota
Irons, Earl D., Director of Bands, Arlington State College, Arlington, Texas, Past President.
Kerr, James, Director of Bands, Uni-

versity of Wichita, Wichita, Kansas
Kruth, Edwin C., Director of Bands, San Francisco State College, San Francisco, Calif.
Little, Lowell, Director of Bands, University of Denver, Denver, Colorado
McCall, Fred, Director of Bands, University of Miami, Coral Gables, Florida
McMillen, Hugh E., Director of Bands, University of Colorado, Boulder, Colorado
Meretta, Leonard V., Director of Bands, Western Michigan College, Kalamazoo, Michigan
Minelli, Charles, Director of Bands, Ohio University, Athens, Ohio
Nielson, James, Director of Bands, Oklahoma City University, Oklahoma City, Okla.
Reynolds, George E., Director of Bands, Carnegie Institute of Technology, Pittsburgh, Pa.
Russell, Myron E., Director of Bands, Iowa State Teachers College, Cedar Falls, Iowa
Sawhill, Clarence, Director of Bands, U. of California at Los Angeles, Los Angeles, Calif.
Shepard, Wesley, Director of Bands, Evansville College, Evansville, Indiana
Spicer, L. Randall, Director of Bands, State College of Washington, Pullman, Washington
Williams, Arthur L., Director of Bands, Oberlin College, Oberlin, Ohio, Public Relations Chairman.
Wright, Al G. Director of Bands, Purdue University, Lafayette, Indiana.

We are proud of the part played by the colleges and universities in this famous organization.

Ohio Intercollegiate Band Festival
Miami University, Oxford, Ohio
March 17, 18, 1956

A. D. Lekvold, Director of Bands, Miami University, Oxford, Ohio is host chairman for the 1956 Ohio Intercollegiate Band Festival scheduled to meet March 17, 18, 1956 with Lt. Col. William F. Santelman as Guest Conductor. The first Ohio Festival was held in 1929 at Oberlin College, Oberlin, Ohio.

Drum Major and Twirling Workshop

(Continued from page 20)

Remember that contest experience is very valuable so do not be discouraged if you do not place in the first contest you enter. After you have received your judges sheet, drop me a note if you would like me to help analyze the criticisms.

The End

Class-Piano Experiment

(Continued from page 27)

the aural. In choral work the matter of music-reading is usually the most difficult and painful subject that the teacher has to deal with. A vocal approach to music-reading is one of the most difficult ones, since it is highly abstract. To approach this through the idiom of the keyboard would save many hours of classroom time, and much effort on the part of the teacher.

I do not think necessarily that the piano-class should be looked upon essentially as a "feeder" class for the Band, Orchestra, or Choir. It certainly will benefit all these classes; but children should be taught piano for the sake of the pleasure and benefit that it can bring to them as pianists. The piano is still the most complete musical instrument that we have. Playing orchestral instruments or singing almost demands that an individual be a member of an ensemble. This is, of course, highly desirable. But an individual needs the experience of doing something in music that is musically complete and satisfying in and of itself. The piano is the most effective answer to this that we have yet found.

There are many children in the public schools who have excellent musical ability but who have never really developed it. Many of them come from homes where the only "musical instrument" is a radio or television which is tuned all day to the most deplorable fare. Many parents would never think of buying a piano, yet they have expensive cars, electrical equipment, TV sets, etc. It is up to music educators to introduce these students to a piano experience and to help develop the latent possibilities that are there. After all, the central philosophy of Music Education is that we are developing musical understanding and appreciation in our students. What better way is open to us than through class-piano?

The End

Keyboard Experience

(Continued from page 25)

suggestions that will supplement your keyboard activities in the classroom.

Recently I had a splendid visit with Sister Rita Dolores, supervisor of music of the Bay Area Diocese Catholic Schools in California. She told me that every classroom teacher who has attended a keyboard experience workshop is doing a better job of teaching her music.

So many teacher-training institutions are making more and more use of the keyboard to help the prospective classroom teacher understand music.

These music methods teachers are not teaching the student teachers to play the piano, but through the keyboard, they are giving them more confidence to teach music.

It seems that a trend is growing in this respect to include keyboard experience as a part of teacher training. If every classroom teacher knew how to find the three basic chords in any key the songs are written, and to be able to play the melodic lines of these songs, just think what this would mean for music in the self-contained classroom. Just think what it would mean to the classroom teacher.

Six Weeks Scholarship

(Continued from page 47)

are between the ages of 12 and 20.

Application blanks and full instructions may be secured from Mrs. G. Ernest Moore, 311 E. Edenton Street, Raleigh, North Carolina, Auditions Chairman.

A recording of from five to ten-minutes' duration of a composition of the applicant's choice must be submitted to Dr. James Christian Pfohl, director of the camp, who will serve as chairman of the committee to select the winner. The recording should be mailed to him at 1910 Commonwealth Boulevard, Charlotte, North Carolina, by April 15, 1956.

The Hinda Honigman Scholarship is named for Mrs. Maurice Honigman of Gastonia, North Carolina, immediate past vice president of the National Federation of Music Clubs' Southeastern Region.

The Choral Folio

(Continued from page 33)

standards no good—and ultimately it is the creating of beautiful music that makes any choral group really worthwhile.

W.R.

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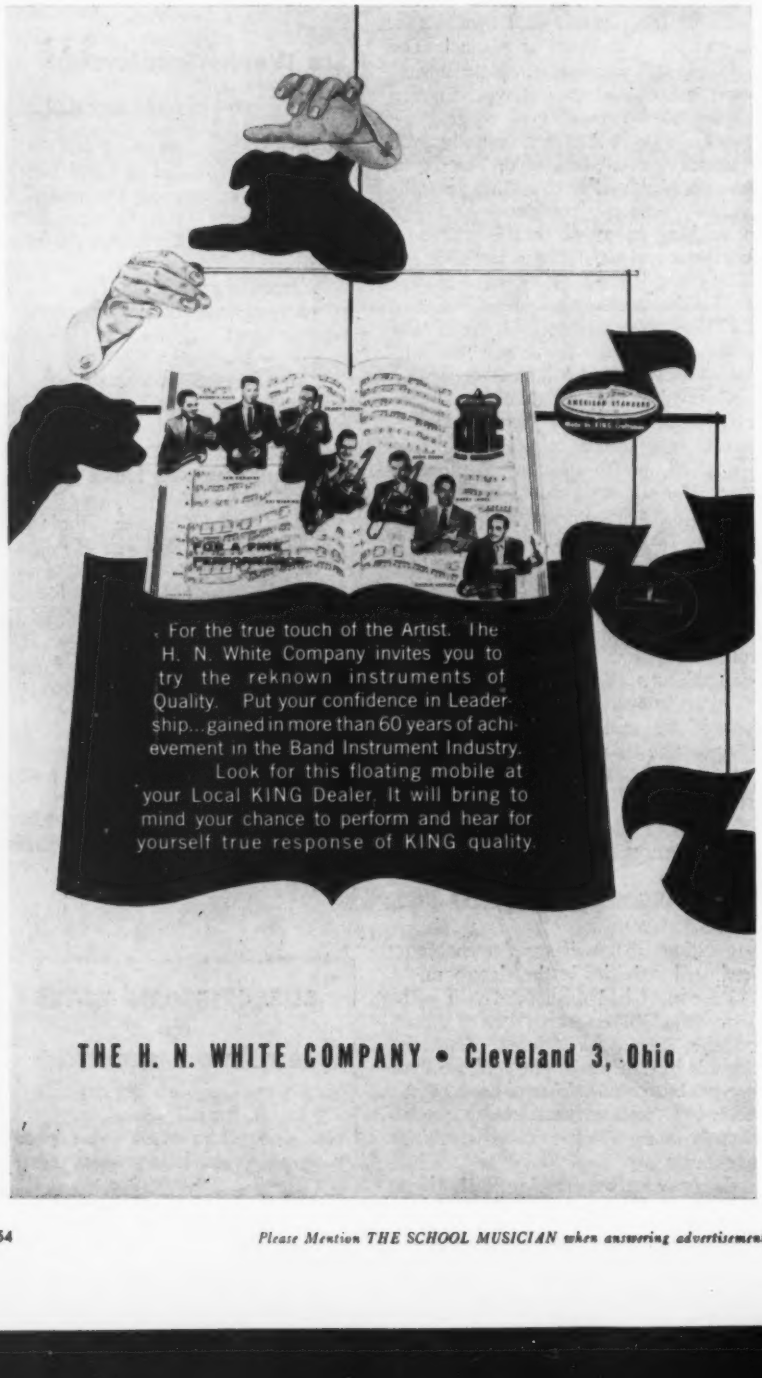
(Continued from page 18)

formance and should realize that playing a solo artisically means expressing each note with perfection, he should not attempt to play a solo with such high notes that he is forced to sacrifice good tone quality and resort to excessive mouthpiece pressure and strain. If such is the case, the performer is in such a strain that he becomes nervous and mars his performance in general. For example, if the limit of a cornet player's range is high C (second line above the staff), he should use a solo going only as high as A (first added line above staff). The lower range of the solo must also be considered. If the player has poor tone quality in extreme low register notes, then select a solo which covers the low range of tones to the best tonal advantage of the player. Very seldom is it wise for the high school player of three years playing experience to select a solo going higher than high C (above the staff) for cornet or high B♭ (fourth line above bass clef) for trombone. The average soloist with one or two years of playing experience should keep the high range of their solos limited up to E (fourth space), F (fifth line) and G (above staff) for cornet, and D, E and F (above staff bass clef) for trombone and baritone. The low notes should seldom go as low as G (third space below staff).

(b) Style of the solo for the contest should conform to the players strong points. Players who are strong in the art of legato playing but weak in staccato tonguing should select a slow, smooth, song-style solo which will show off the players advantages of legato tonguing proficiency. On the other hand, if the player is better in staccato tonguing, select a lively solo of brilliant tonguing style more on the allegro tempo style. If the player tongues clearly and plays well technically, but has poor quality of tone, then select the brilliant type of solo with fast cadence, rapid allegro movements and technical finale and steer clear of the slow sustained style solos. *By all means, do not attempt a triple tongue solo unless you have mastered the art of triple tonguing.* Many a soloist has lowered his rating by playing one movement of triple tonguing poorly even though the other movements of his solo were played in a masterly fashion. If your endurance is weak, select a solo with short solo passages followed by frequent and longer piano solo passages which will give your lips a chance to rest often.

The Slow Movement

Most good solos contain one slow movement which is at least partially legato (smoothly connected) in style of playing. I suggest that first you divide the movement in phrases by the use of commas marked with a red pencil. Then practice the movement phrase by phrase, attacking the first note of each phrase in the usual manner with "ta" attack and connect the other notes within the phrase smoothly with as little interruption in the flow of breath as possible, and with a soft tongue attack in the roof of the mouth as in singing "da." In general, I would say to keep the tone going until the end of the phrase unless the music indicates a release. Watch the curved lines connecting certain notes and slur these notes completely. On most of the other notes you should somewhat imitate the sound of a slur by means of legato tonguing, uninterrupted flow of breath and skilled use of slide or valves. *Watch the release of the last note in each phrase.* Release smoothly with an "a" or "o" sound produced by stopping the breath and not a "t" sound as in "ut" as produced by stopping the note with the tongue.



Release by easing off the note rather than pushing it. Watch for contrast in expression through dynamics and tempo, not only observing those expression marks indicated in the music, but also contrasting each phrase with the following phrase in such a way as to make the music sound interesting musically rather than mechanical and boresome.

The Faster Movements

Most of the technical style solos have one or more lively movements, often marked "allegro" or "presto," which are to be played in a brilliant, detached or staccato style by tonguing each note clearly with the "ta" attack and with a small space or silence between each note. This style of playing is done by attacking quickly and sharply (through breath release). Wait for a short silence between the notes before attacking the next tone. Be sure to breathe at the end of each phrase. Group the eighth notes in pairs of two, and the sixteenth notes in groups of fours in playing the runs. Slightly accent the first of each four eighth notes and the first of each eight sixteenths notes, which throws the accent on the first and third counts of each measure in 4/4 time and on the first count in 2/4. The eighth and sixteenth note triplets should be grouped by accenting slightly the first of each six notes. Practice the technically difficult spots slowly and carefully until mastered, then increase the speed gradually until the correct tempo is reached.

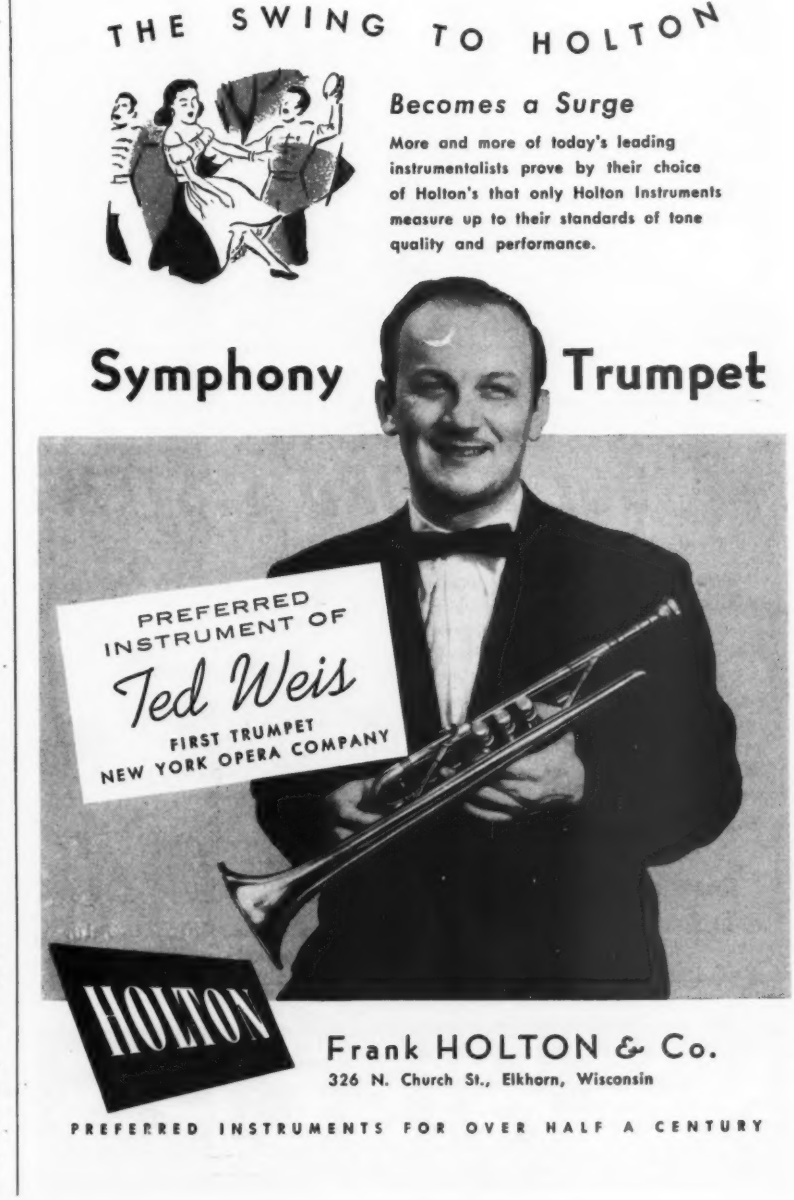
Memorizing the Solo

Since soloists must memorize their contest solos or be graded one division lower, memorizing is an important factor of solo study. I believe the best way to memorize a solo is to study and practice one movement at a time, phrase by phrase, until it is mastered. Memorize each movement separately, one phrase at a time, repeating the phrase three to six times looking at the music, then look off the music and try to play from memory, looking back only when an error occurs. Repeat the phrase from memory six times. Each phrase in the movement should be learned in the same manner, then combine all the phrases of the movement and play the whole movement several times while looking at the music. Then look off and play the entire movement several times from memory. Master each movement in the same manner and then play the whole solo from memory with the piano accompaniment, remembering the expression marks, accents, phrasing and style. It is best to play the solo from memory several times each day for several weeks before time for the competition-festival performance.

Stage Presence

When you have selected a solo which is not too difficult in range or technique, one well suited to show off your strong points to the best advantage, and have thoroughly mastered the solo and have it well memorized, you should have developed your self confidence to such an extent that you are poised and relaxed when you stand before the judge to play it in the contest.

Stand erect on both feet with your heels fairly close together. Raise your instrument with a graceful swing, first outward, then upward and then inward. This may be practiced beforehand while looking in a mirror by counts as follows: up—two-three-four-ready-two-three-four-play. On the end of the first four, the instrument should be in playing position (held straight out for trombone and cornet and not angled toward the floor). On the word "ready" moisten your lips with your tongue and take a deep breath from the diaphragm. The instrument should be raised at least two measures before the end of the piano



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introduction so as to allow time for forming the lips, and moistening them before beginning to play. Play a phrase or two loudly until you are warmed up and your playing poise is established, since the performer is usually a little nervous at the beginning and the tenseness tends to contract the vibrating flexibility of the lips and shorten the breath control so that the soloist is likely to break on the first few sounds if he attempts to begin too softly. When well warmed up and poise is established, then you may soften down for better quality of tone. Stand near enough the piano so that the accompanist can follow every change of tempo and dynamics. Look out just above the judge's head at some object just slightly above the level of your own head. Remember, a competent judge was once a student soloist just like you and he is "for" you rather than "against" you.

Good luck with your brass solo. Write me if I can help you with your brass problems.

See you again in April.

University of Mich. Band

(Continued from page 49)

Hermann. The number, which received its premiere performance on this occasion, was still in manuscript form and is Hermann's latest work. It is one of a group of three compositions by Hermann which were played. The other two were "Overture, The North Sea" and "Ballet for Young Americans." The three numbers were directed by the composer.

ACCORDION BRIEFS

By Lari Holzhauer
Executive Secretary
Accordion Teachers' Guild, Inc.
R4, Box 306, Traverse City
Michigan

Of interest to his many friends is the announcement that Anthony Galla-Rini, the country's foremost concert artist and teacher in the accordion field, has moved from Glendale, California to Minneapolis, Minnesota, where he will be the Educational Director of the large Traficante Accordion Schools at 41 South Eighth Street. He will specialize in the training of ensembles and will devote much time to the Polyphonic Publishing Company, of which he is a partner. He plans to continue with his concert tours and master classes throughout the country. The loss to the west coast of this fine artist is the midwests gain.

Cupid has been busy in the Chicago area. Darts from his arrows have struck Bud Kuehl and Mort Herold, both well known artists and teachers in Chicago. Mr. Kuehl was married in late October and Mr. Herold in late January.

An interesting concert was played in late January in San Antonio, Texas, when Tony Rozance, Chairman of the Board of Directors of the ATG, appeared with the San Antonio Symphony Orchestra at a Pop Concert. Mr. Rozance played Eugene Ettore's compositions "Five O'Clock Rush" and "Spanish Holiday" which Mr. Ettore has arranged in fifty two parts.

Myron Floren, the versatile accordionist with the Lawrence Welk Orchestra, was recently heard with the orchestra during an engagement at the Seven Oaks Country Club in San Antonio, Texas.

The ATG is planning the annual Workshop which will be held in New York the Friday and Saturday preceding the NAMM convention next July. The Workshop is planned from ideas submitted by accordion teachers, and teachers are invited to send in their suggestions immediately to the editor of this column, giving their ideas of subjects they would like to have presented.

American Accordionists' Association Highlights

By Pietro Deiro, Jr.

Guests at the January Meeting

Attending the January meeting of the American Accordionists' Association Board of Directors were Mr. Ben Morck and Mrs. Bernadine Seay.

Mr. Morck is the American representative of the Hohner Company, and he is also one of the officials of the Confederation International of Accordionists. Last September, during the World Accordion Championships in England, Mr. Morck acted as interpretor and adjudicator for the competitions.

Mrs. Seay comes from Alabama, where she and her husband successfully operate an accordion school. During the 1955 A.A.A. contest, which was held in Chicago in July, Mr. and Mrs. Seay recorded all the competing bands on tape. These tapes were used during their accordion band workshop as examples of what can be accomplished through the teamwork in accordion bands.

New Divisions for the A.A.A. Contests

The Governing Board unanimously passed the following new divisions to be added to our contests, thereby enabling us to accomodate almost every category. We now can accept in an open divisions, those students who have been giving lessons, or played professionally. There will be trophies awarded to these divisions, but as yet no scholarships are offered due to the professional, or semi-professional, status.

The new divisions are as follows;

Senior Band. . . open . . . no restrictions

Virtuoso Solo . . . open . . . no restrictions

Jazz Solo . . . open . . . no restrictions

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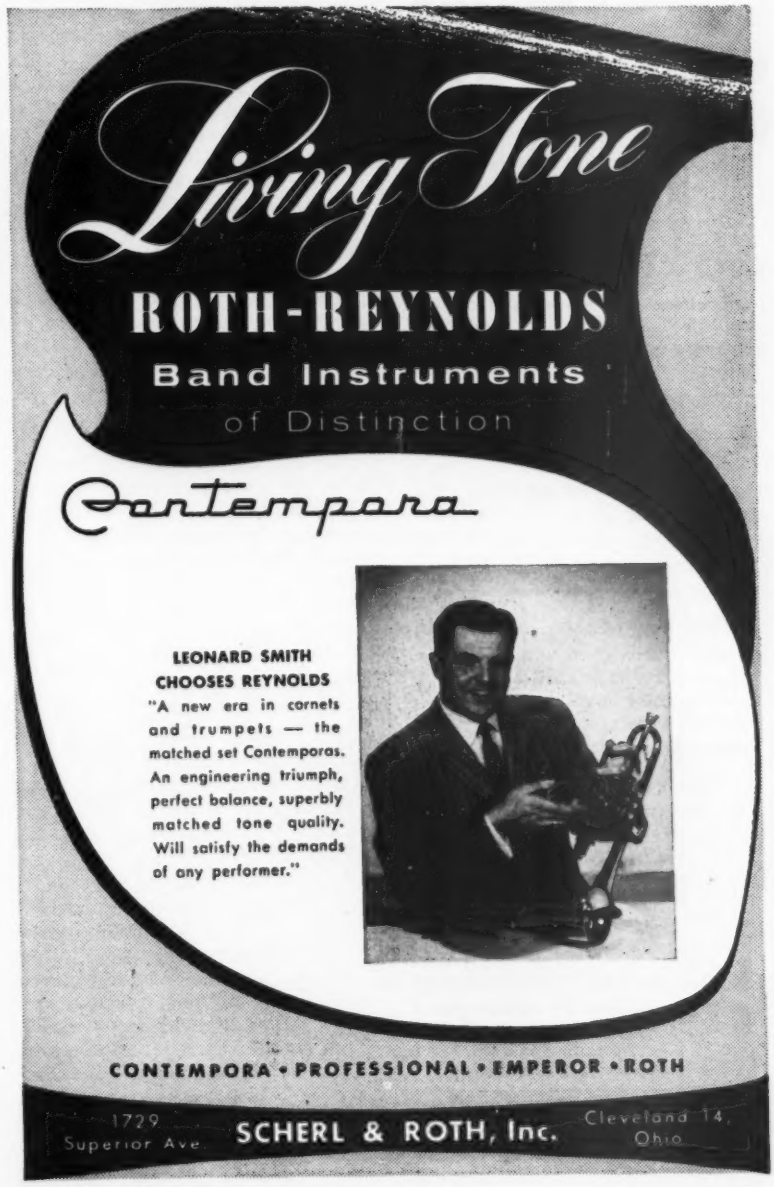
Jazz Ensemble . . . amateur only

New Changes In The Rules

1. There will be no time limit for setting up bands, in the Senior Division only.
2. Performance limit for the Senior Bands has been extended to 8 minutes.
3. All bands must supply their own music stands, in the future.

Extra Trophies

The board has decided that, since we are continuously running into duplicate winners in all divisions, it isn't fair to award one trophy, and mail out the duplicates. In the future, all contestants who win a trophy or tie, will be awarded the trophy the same day





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The Percussion Clinic

By Robert A. Clark

Meet Milton Harris

Hi friends! I'd like to tell you about the amazing success story of Milton Harris, who at age twenty-six is, without a doubt, one of the youngest tympanist currently playing tympani in a major American orchestra. A member of the Detroit Symphony, he sits high in the rear of the orchestra platform surrounded by his four tympani, and I might add, looks much like a teenager lost in a sea of scholarly, dignified looking gentlemen. Among the orchestra members, he is affectionately known as the baby of the orchestra, but the authority of his playing reflects a truly mature musical concept. Already in his young life he has satisfied the demands of such greats as Paray, Stokowsky, Walter, DeSabata, Metropolis, Dorati, Montieux, and Katims, an imposing list of conductors you must agree.

His success in the highly competitive professional field is refreshing to me for two reasons. First, in spite of his youthfulness, his fine playing has earned him the respect of the hardened old pros of the orchestra who generally are not easily impressed with a young upstart newcomer. Secondly, he is the product of one of our fine public school music programs, having trained in the *Pontiac, Michigan High School Band under Dale Harris,* Past President of the American School Band Directors Association. With burning ambition, he wisely sought out the tutelege of such outstanding percussion teachers as Fred Weist, associated with the Pontiac school system, Jack Ledingham, member of the staff of station WJR, Detroit, and currently associated with Detroit Symphony, and Lawrence Manzer who had been tympanist with the Detroit Orchestra for some forty years. After the completion of high school, Milt continued his musical training at Wayne University playing in the band under Graham T. Overgard and the orchestra under Valter Poole.

After a recent concert, Milt invited me backstage to have a look at his newly acquired Dresden type tympani. When two drummers get together, the inevitable happens; they talk shop. Such was the case that wonderful evening and I must say that we covered the gamut of the percussion field. But mostly we talked tympani with

Send all questions direct to Robert A. Clark, 210 Parkview, Plymouth, Mich.

Milt offering so many fine pointers that I thought that I must pass these helpful tips on to my many young friends and particularly those who will have the responsibility of playing tympani during the current concert season.

Before getting involved in the many problems of the tympanist, here are a few thoughts for the young professional aspirant to ponder. A young hopeful should quickly recognize the real world of music, the one that demands hard work, devotion to music, and personal sacrifice rather than the one reflected by the glamor of formal dress and bright lights. Milt adds that one must be prepared to accept the strict business-like approach to rehearsal procedure. Every hour of rehearsal in the professional field represents a large expenditure of money, hence, rehearsal time is at a premium and not a minute can be wasted. The musician must come to the rehearsal prepared to play his part expertly so that the conductor may have as much

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time as possible to impart his interpretation of the selected music to the band or orchestra, *Rehearsal time*, then, *is not note learning time*. The young musician, before taking the plunge into a professional career, should seek out a recognized artist-teacher who would be capable of passing an honest verdict on the student's potential as a professional performer. Be honest with yourself because your future happiness is perhaps dependent upon the course of action that you choose to take.

Playing The Tympani

Now for a few words directed to the student who suddenly finds himself assigned to the job of playing two tympani in the school band or orchestra. Playing tympani can be broken into two phases, stick technique and tuning. Since the immediate problem of the student is simply to manipulate the sticks and produce some sort of an acceptable sound, let's discuss stick technique first. One might call the tympani mallet grip the natural grip and is very similar to the xylophone grip. A good way to make sure that you have the correct grip is to simply grasp the sticks, one in each hand, drop the hands to your side, and lift the sticks and arms from this position and place the sticks on the head of the drum. The thumb should be on top of the grip with the back of each hand perpendicular to the floor. Sticks should be placed



parallel to each other by pulling the wrists close together. You'll find that the stick will sort of ride on the first finger between the first and second joint with the main point of tension existing between the thumb and the first finger.

Now that the proper grip has been established, let's start slowly playing alternating single strokes with emphasis on good tone quality. Always remember that the tympani, in contrast to the brittle sound of the snare drum, must produce round, full tones that will blend with the other instruments of the ensemble. A full musical

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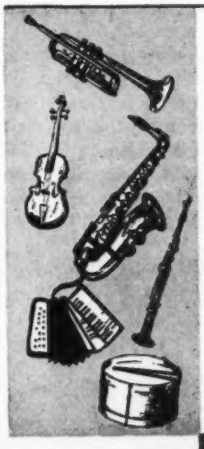
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tone can be produced by striking the head with a very light touch getting the stick away from the head as if you had touched a hot stove. The best tonal results will be had if you also remember to strike the head from two to four inches from the rim of the drum. After getting the feel of the sticks striking the tympani head, we might gradually accelerate the single strokes and form the single stroke roll, the correct method of sustaining the tone on the tympani. Allow the sticks to bounce in a free and relaxed manner letting the natural bounce of the stick to do as much of the work as possible. Be certain that the alternating strokes are of even volume. Total relaxation will permit the strokes to blend and simulate a continuous sustained tone. The roll and the single stroke are the two components of tympani technique. Experience and practice as usual, will become vital factors in developing control of the two.

Regardless of the excellence of the technique, a player does not represent his part accurately unless the drums are adjusted to the correct tones demanded by each composition. Then, to say that the tympanist must develop a good ear is perhaps an understatement, tho the faculty of absolute pitch is not necessary for success. Before we get into the ear training problems, it might be a good idea to know what the tympani will do for you. While Milton Harris has four drums at his disposal, the standard twenty-five and twenty-eight inch drums now owned by most school organizations are more than adequate for playing most tympani parts. When tuned properly, these two drums have an overlapping range of one octave, F below the bass clef staff to F within the staff.

In developing a keen ear, one must first learn the notation of the bass clef and all of the musical intervals, an interval being the distance between any two notes on the piano keyboard. Recognition of the interval at a glance and the ability to sing the interval is a *must* in order to assure quick and accurate tuning changes. The use of the piano both as an audio and a visual aid is a great help in learning the intervals, and definitely the study of solfege will help resolve this most difficult problem. I can't think of any better related experience than singing in a choir, church or school. This experience will help you develop a sure command of all of the intervals. The study of elementary harmony will help clarify the relationship between the chords or triads built on the first, fourth, and fifth tones of the scale. At this point, the student should realize that the tympani contributes harmonically as well as rhythmically to the musical score and that the drums will almost always be playing the first and fifth tones of the scale and sometimes the first and fourth.

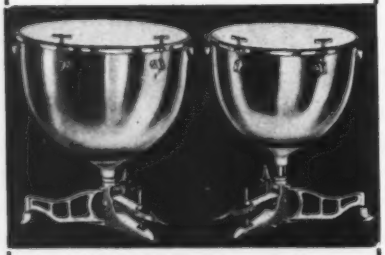
Tuning The Tympani

Presuming that we now have at least an elementary grasp of the involvement of musical intervals, it is necessary to consider the mechanical aspects of the pedal tympani. The tympanist like the harpist must be an early bird arriving at the rehearsal or concert hall in plenty of time to begin pre-rehearsal tuning of the instruments. Step one of this operation will involve getting the head of each drum

(Turn to page 63)



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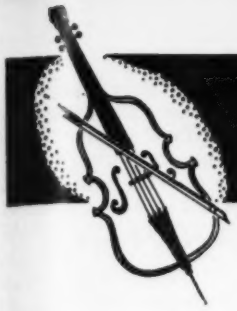
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The String Clearing House

By Dr. Angelo La Mariana

Dr. Angelo La Mariana
State University Teachers College
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In past columns, we have deplored the "sameness" of works performed for solo contests and urged the selection of fresh and original material. That the work chosen should be well suited to the needs of the student with consideration of his ability-level and performing-talent is accepted but at the same time equal emphasis should provide music of real merit and avoid stereotyped numbers. The student-performer and the adjudicator will relish the opportunity to hear "new music" and for recital purposes, program appeal is heightened. Included in this month's reviews are some solo numbers highly suitable for contest or recital use, that we hope shall be the answer to some solo contest needs.

Violin and Piano

Alte Meistersonaten—Editor, Karl Geiringer—Publisher: Universal Edition—Available: Associated Music—Price $1.50.

Five interesting sonatas by *Jean Marie Leclair,* (1697-1764), *Giuseppe Tartini* (1692-1770), *Johann Matteson* (1681-1764), *J. C. Bach* (1735-1782), *Luigi Boccherini* (1743-1805).

Fingerings are included in both the piano and the violin parts. Three of the sonatas are playable in the third position. A knowledge of the fifth position is needed for the Tartini and Matteson works. Some of these sonatas have been out of print for some time. Excellent for students and performers seeking recital material. *Grade IV.*

* * *

Twelve Sonatas—(Volume I) *Arcangelo Corelli* (1653-1713). *Editor, B. Paumgartner. Violin, G. Kehr. Published: Schott—Available: Associated Music. Price $2.50.*

The famous Opus 5 Sonatas in a new edition containing both the ornamentations (found in the 4th edition) and the urtext. The slow movements of the early 18th century were played with ornamentation; here is an excellent example of that art. Fingerings and bowings are indicated. The figured bass is included in the piano part for those who wish to improvise at the keyboard. The realization of the figured bass seems (at times) a bit elaborate. The Viola da Gamba part is also available. Measures are numbered. Stu-

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dents and teachers alike will find these sonatas a refreshing addition to sonata repertoire. *Grade V-VI.*

Twelve Sonatas—Volume I—Antonio Vivaldi (1680-1743)—*Editor, W. Hillemann. Published—Schott—Available Associated Music—Price $1.75.*

A new edition of the famous Opus 2 Sonatas with the figured bass realized. The figured bass is also included for those who wish to improvise. No fingerings or bowings are indicated in the violin part. Measures are numbered in both parts. The piano realization is not elaborated with undue ornamentation and is quite in keeping with the music. Here is really excellent music for student and recital use. *Grade IV-V.*

(Note to our Canadian readers: Schott editions are available, B.M.I. 229 Vogue St., Toronto, Canada.)

* * *

Gitane—Ralph Hollander—Published Carl Fischer—Price 60¢.

A short display piece featuring 3 and 4 note pizzicato chords, spiccato and natural and artificial harmonic passages. The piano part is rhythmic and lends much to the effectiveness of the selection. *Grade V.*

Viola and Piano

Suite No. 2, Patricia Blomfield Holt, B.M.I. Canada Limited. Available Associated Music—Price $3.00.

Cast for Violin *or* Viola and Piano, the three movements are not dissonant. The first movement Prelude is Lento—4/4, 3/4 and has a broad sweep; The Intermezzo is flowing, with the middle section in 5/8. The Dance is lively. The work is for advanced performers. *Grade V-VI.*

* * *

Sonatine—George Trexler. Published Edition Breitkopf—Available Associated Music—Price 90¢.

Music by an understanding contemporary composer, who knows the nature of the viola and writes accordingly. The technical demands on the performer are not as great as the rhythmic and interpretive demands. A fine three movement work for players with the above skills. Does not exceed the 5th position. Harmony is not excessively dissonant. *Grade V.*

Cello and Piano

Sonatine—Louis Mennini—Published Boosey and Hawkes—Price $2.00.

This work was commisioned by the *Serge Koussevitzky Music Foundation* in the Library of Congress and is dedicated to the memory of Natalie Koussevitzky.

A well-knit work by a young composer, who knows his idiom. The first movement is energetic with long solos for each instrument even till the end. The second movement has some telling moments. The third movement has alternating meters. Technical as well as rhythmical demands are made on the performer. Passages in the treble clef are not excessive. Musically advanced—*Grade VI.*

* * *

Fantasia — Heitor Villa-Lobos, Pub. Associated Music Pub. Price $4.50.

Written for *Cello and orchestra, Fantasia* is also available in this reduction for *cello and piano* by the composer.

This three movement work has a broad first movement, Largo. The second movement, *molto vivace* is technically difficult in its rapid passage work. The last movement is Allegro. This is an important addition to the cello repertoire. Suitable for advanced college and professional performers. *Grade: Artist.*

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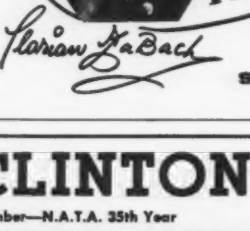
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Duo — Jerzy Fitelberg, Published Omega Music Edition, 19 West 44th St., New York, N. Y. Price $2.00.

Published in facsimile of the composer's manuscript, this *Duo* is challenging to both performers with extended double-passages and left-hand pizzicato. Demands do not exceed the fifth position for Violin or seventh position for cello. Both parts are in score so that the two parts would be necessary for performance. *Duo* is an extended, three-movement work cast in dissonant idiom. Since there is so little literature for this ensemble, this work should be a valuable addition to violin-cello repertoire. *Grade V-VI.*

For Two Violins

Sonitina—Jerzy Fitelberg. Pub. Omega Music Co. Price $1.50.

Published from a facsimile of the Composer's manuscript in score form. Technically difficult with extended passages in double-stops for both players. There are two movements; the second movement being a theme and variations. For advanced players. This work also should prove of value not only for repertoire but for the mastering of contemporary fingering problems. (Some fingerings are indicated.). *Grade VI.*

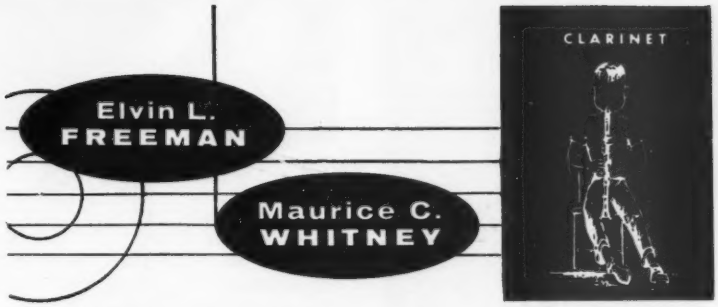
The End

The Percussion Clinic

(Continued from page 60)

in tune with itself. In short, the head must produce the same pitch when struck at each point on the head adjacent to a hand screw. If this fine and delicate adjustment is achieved, a pure, resonant tone will be the result. Conversely, the drums will tend to sound muddy and dull if the player fails to make the adjustment. Suggested steps are as follows: let off as much tension of the heads as possible through use of the pedals; let off the remaining tension by loosening the hand screws until the head is flabby; now begin very slowly adjusting and tuning the head with the hand screws until you have reached a tone either a step or half step lower than the lowest note capable of being produced on each of the drums (big drum F and small drum Bb); inasmuch as young players sometimes find it difficult to hear extremely low pitch, try increasing the tension with the pedal and completing the adjustment by tuning to a higher pitch. This is a daily chore which will become easier if you avoid adjustment of the heads from day to day once you have found the true pitch of the heads. The tone of the head will improve and mellow

(Turn to page 65)



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A preliminary page of rhythms in harmony has been provided to serve as warming-up exercises for a group. These exercises have been arranged so each player will use the tones which are most easily produced on his instrument, eliminating some of the problems encountered by C, Eb, and F instruments.

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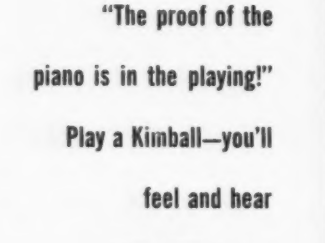
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Last month, along with other suggestions, we talked along the lines of *"Preparation for contest time."* This time of year is a most exciting part of our music education period and we want to make use of the best we have in the way of knowledge, experience, etc., which we have gained through the school years.

One is never too old to learn. I have been attending contests of every description, officially and unofficially, for quite a few years and I learn something new at each one I attend. I have drawn a very definite conclusion, through the years, and that is "the moment one arrives at a point where one becomes self satisfied and complacent, progress immediately stops and one is on the down hill grade.

Last month, I suggested an axiom for a daily practice pattern which was as follows: NOT to call this period "our daily practice period" but to think and call it *"Our daily listening while we practice period."* Have had many comments on this suggestion for which I am very grateful. One such comment was as follows: *"With this procedure I pay more attention to the sound I am producing—I can find more flaws in my technic—I am gradually learning to phrase properly—Never before did I realize how thin my upper register was until I really listened and compared the tonal balance of my registers."* This suggestion has completely changed my playing ability—Thanks a million.

Well, may I say, thanks to you. My objective at my stage of professional life is to help every one possible by passing on experiences that have helped me in the past. Some of this knowledge was passed on to me and some I learned through personal experience and observance.

If this principle is true of individual playing or performance as we term it —How much more should it be true of ensemble playing—especially so in small ensemble where the slightest variance stands out like a sore thumb.

In choosing a number for ensemble performance for students of mine, I have always tried to keep three fundamental points in mind. 1. Try to find a number appealing to the students; 2. See that it is fitting to the students performing it by eliminating all possible technical inadequacy; 3. Be sure the piece chosen is within the musical scope of its performers.

The term *"musical scope"* would naturally include—melodic understanding—proper phrasing—interpretation—necessary tone quality—tonal balance—intonation—etc. In other words, be sure to stay within the scope of our general musicianship.

A mutual interest existing between student and teacher is of vital concern. All teachers are working toward a common cause and that goal is to promote, create, produce or help students become better players on their respective instruments. What ever means it takes to do this we, as teachers, are naturally interested in: *What ever it is for ultimate results.* This mutual understanding "is of vital concern to student and teacher alike."

Reed Caution

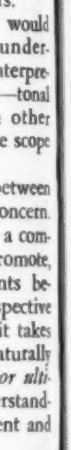
According to my correspondence—*the reed is still the number one com-*

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mon ailment. A properly adjusted reed is just as important as our instrument upon which we play or even the music we play. In reality—should you NOT have a reed, you might just as well NOT have an instrument or the music. On the other hand—simply because we have a reed doesn't mean we are sure to get results with it—It must be trimmed to suit the individual playing upon it and tested upon the instrument on which it is to be used.

My advice is this—*"never play on a reed in performance until you have tried it out privately."* No player, regardless of how well experienced, knows what a new reed will do. The grip, or bite, I place on a reed is not the same as you may place upon it. The grip, or bite, as we term it, placed upon the reed—double or single—has *everything to do with its tension* (making the reed seem too thick or too thin). Again, no two players use the same tension reed. Hence, the necessity of having at least some idea as to *how well your reed will perform for you,* and in turn *how well you will perform with your reed.*

Condition of Your Instrument

Another item to remember at contest time is to check the playing condition of your instrument. An instrument should be in playing condition at all times; but of necessity an instrument MUST be in playing condition during CONTEST. This fact I am sure we all realize, but some how with so many things on our mind during this time of year it is too easy to let certain, so called, little items, and flaws in an instrument slide by until it is too late to do anything about it. *Another caution*—never play on a newly overhauled instrument in public before playing on it privately—WHY? It just doesn't feel like the one you have been accustomed to playing on and it might surprise you greatly.

Last November I had the pleasure of being chairman of a *Wind Instrument Forum* which was presented for the first time at the Colorado State Music Teachers Association convention, held in the new quarters of the College of Music, University of Colorado, Boulder, Colorado. The Wind Instrument Forum was most successful in its presentation and acceptance.

I was also invited to present such a Forum for the West Central Division, Music Teachers National Convention, which took place in Des Moines, Iowa, February 18-21, 1956. West Central Division includes Colorado, Nebraska, Kansas, Missouri, Iowa and South Dakota. A great deal of good comes from these conventions for everyone concerned. Especially, it is beneficial for *double reed instruments* as so many of us, strangers in person but certainly NOT in ideals and principles, hold sessions pertaining to our specific trials and tribulations.

For the most part we all had similar problems and each formulated a method of cure. Although our methods vary slightly at times we always wind up with the same cure. Experience is a great teacher and when compiled from the files of many who are successful in their application it becomes very apparent to a group that no one person can be absolutely complete within himself—He can always use experienced counsel and advice from another. To me this is why we have the wonderful country we do—we are free to give and accept as we may.

So long for now. See you next month.

The End

The Percussion Clinic

(Continued from page 63)

if it is allowed to seat itself in this manner. It is a good idea to find a pair of heavy covers for the drums, because if they are left uncovered after rehearsal, some well meaning band or orchestra member will invariably twist the hand screws and in so doing destroy the fine adjustment for which you worked hard to achieve.

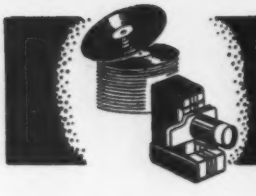
The remainder of the membership of the ensemble has arrived and the rehearsal is about to begin. We are ready now to tune with the ensemble using the pedal of each drum. In band, find a Bb with the large drum and an Eb with the small drum. In orchestra, tune the large drum to an A and the small one to a D. In either situation, you have established the interval of a perfect fourth between the two drums and are ready to proceed to the pitch of the first composition. It is at this point that the ability to sing musical intervals comes into play. If, for instance, the band is playing a composition calling for a C and a G, it is then necessary to lower each drum the interval of a minor third from the initial setting of Eb and Bb. You must then be prepared to move to each successive interval that comes up in the course of the rehearsal or concert. Because the head is sensitive to the slighest variation in humidity, the player must be listening every moment in a constant effort to keep his drums on true pitch with the ensemble. And throw away the pitch pipe. It will only become a crutch.

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By Robert F. Freeland

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Recordings

Sousa: "Sousa Marches." The Cities Service Band of America conducted by Paul Lavalle. One 10 inch RCA Victor high fidelity long play recording # LPM 3014, $3.00.

Contents: "Semper Fideles," "New York Hippodrome," "The Liberty Bell," "Hands Across the Sea," "The Thunderer," "King Cotton," "The Fairest of the Fair," and "The High School Cadets." Conductor Paul Lavalle brings us nine marches by John Philip Sousa performed by the 48 musicians of the "Cities Service Band of America." All marches are performed with good musical taste and tempi.

Paul Lavalle earned a scholarship at the famed Julliard School of Music in New York. His instrument was the clarinet. Eventually he progressed to playing under Maestro Arturo Toscanini. Record notes by Leonard Raphael. Highly recommended.

"America's Favorite Marches." The Cities Service Band of America with Paul Lavalle conductor. One 10 inch RCA Victor high fidelity long play recording # LPM 3022, $3.00.

Contents: "Band of America March," "El Capitan," "The Washington Grays," "Barnum and Bailey's Favorite," "Colonel Bogey March," "Washington Post March," "Onward Christian Soldiers," "Stars and Stripes Forever."

Because of its contents this disc will find many friends. First of all it is delightful music to listen to, then it will be enjoyed by music students and bands all over the country for study and critical listening. Well performed and recorded.

Mariachi Music of Mexico. Folk Music recorded in Mexico. One 12 inch LP disc, Cook Laboratories, Stamford, Conn. # 5014. $5.95.

Another "Sounds of Our Times" recording by Cook Laboratories taken on location in Mexico. "Mariachi," possibly from the French *mariage*, labels that special brand of music and instrumentation used for festive birthday and marriage celebrations. Some have called it Mexican "hillbilly," but in a broad sense it is folk music for it is *mestizo*, from Spanish roots in new native form mixed with background of Indian and Spanish races. The small bands consist of two violins, one *vihuela* (small 5 stringed guitar), one 6 string guitar, and a *Guitarron* (literally a big guitar) and two trumpets. Real folk music of much interest to the "History of Music Classes" and Spanish Language Class.

* * *

Theory of Classical Greek Music by Fritz A. Kuttner, with the assistance of J. Murray Barbour; Robert Conant, harpsichord. One 12 inch LP disc, Musurgia Records Theory Series A, No. 1, $8.50.

Here we have presented various scales, first in "Pythagorean" intonation, then in equal temperament; some

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short pieces of the Middle Ages and early Renaissance in "Pythagorean" intonation; ancient Greek diatonic, chromatic, and enharmonic scales in various tunings; and some of the few surviving ancient Greek pieces played in one or another of those tunings. The examples are announced and played on the record, and explained in the accompanying booklet.

* * *

Villa-Lobos: Quintette enforme de Choros; Bachianas Brasileiras No. 6; Choros No. 2 and Wilder: "Quintet for Woodwinds." One 12 inch disc (LP) Philharmonia Ph 110. $5.95.

The New York Woodwind Quintet perform with great beauty the Villa-Lobos and Wilder compositions. The "Quintette en Forme de Choros, for full woodwind quintet is big, bright and colorful; the "Choros No. 2" is for flute and clarinet performed with full tones in Villa-Lobos' best "Brazilian" manner. "Bachianas Brasileiras No. 6, for flute and bassoon, is like one of the two-voiced canons in quick pace but beautiful. Instrumentalists will find this recording delightful and a must for purchase. Ideal for the school music library.

* * *

"Quantz: Concerto for Flute and Strings, in C; Mozart; Andante for Flute and Strings in C, K 315; Gluck: Concerto for Flute and Orchestra, in G; Air For Flute. Hubert Barwasher, flute; Vienna Symphony Orchestra, Bernard Paumgartner conducting. Epic LC 3134. 12 inch LP disc. $3.98.

Students especially interested in music for the flute will find this disc a must. Quantz, who taught Frederick the Great, and the composer of 500 flute pieces, is represented here in a beautiful concerto of the early Haydn style. Much beauty of solo flute and orchestra, highly recommended for study. Tone quality is big and bright, recording excellent.

* * *

Composers, Their Lives, Times, and Music. Period Records, 884—10th Avenue, NY City. Ten records Nos. PCS 1 thru 10. Long playing 12 inch discs.

Among the composers are Chopin, Mozart and Beethoven, emphasizing events in the composer's life which most influenced his music. The music examples are presented in the instrumental arrangements indicated in the original compositions. Can be used from grade five thru high school. Good for music in the grades and music appreciation.

Films

The Trumpet. One 16mm sound, black and white film, 1955, 27 minutes. Rudolph Polk and Ralph Swickard, 9608 Heather Road, Beverly Hills, California. $100.00.

The first in a new series of films devoted to the instruments of the orchestra. This first film is concerned primarily with Mr. Rafael Mendez' performance on the trumpet while being accompanied by a small orchestral group. Mr. Mendez plays one movement from the "Concerto for Trumpet" by Franz Joseph Haydn, Rimsky-Korsakoff's "Flight of the Bumble Bee" and Sarasate's "Gypsy Airs."

Mr. Mendez in his narrative cites what he considers the most important points to keep in mind when learning to play a brass instrument: patience, practice, and breath control, if pursued diligently, will result in what he terms "cleanness of tone." He suggests daily routines of scales and arpeggios with emphasis on playing longer and longer phrases in order to expand the lungs and wind capacity of the performer.

The film closes with the performance of "The Tres Mendez Polka" by Mendez and his two prize pupils, his seventeen year-old twin sons, Ralph and Robert.

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track on this film impresses the listener with Mendez's great flexibility, clearness of tone, and remarkable control of the instrument.

* * *

Refrains of Paris. One 16mm film, black and white, 20 minutes. Jacqueline Francois, French chanteuse, sings three songs against a Parisian background. "De la Madeleine a l' Opera," a satirical present day ballad is whimsically pantomined as Georgette Plana sings it. Rembrandt Film Library, 13 East 37th St., New York 16, NY. $15.00 Rental.

* * *

Songs of the Auvergne. One 16mm film, black and white, 20 minutes. Rembrandt Film Library 13 East 37th St., New York 16, NY. $15.00 Rental, $95.00 purchase.

Pictures of French village life and the countryside combined with plaintive, melodious singing of ancient provincial songs. Performed by Phyllis Curtin and members of the Boston Symphony Orchestra.

The Clarinet Corner

(Continued from page 16)

hand by keeping several fingers down; the passage will not be so hard.

7. Fingering. Know the basic alternates especially those little finger keys (C♯, B, C, etc.). Study the alternates as you would any other important factor in clarinet playing.

Helpful Hints

1. To improve that often dull open C♯ on sax, finger the low C♯ and add the octave key. This will normally clear the tone.

2. Bass and alto clarinet players: watch your playing position. Hold your instruments directly in front not off to the side. Your sound will no doubt improve with proper position.

New Music Reviews

Sonatina for Clarinet and Piano, Clyde Duncan . . . E. H. Morris, $2.50. 1955.

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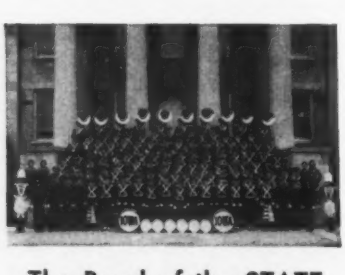
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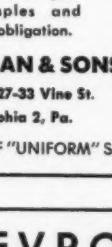


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Along with the Finzi *Concerto*, Howells *Sonata*, Cardew *Scherzo* and a few others, this new work of Duncan is one of the more interesting works to come out for clarinet in recent years. The Sonatina was commissioned by the *Nat'l. Assn. of College Wind & Percussion Instructors* in cooperation with the Morris Company. The work, in three movements, reflects a contemporary attitude. The first movement is full of rhythmic vitality; the second theme is almost folk-lore in quality. The instruments are both treated with respect. The clarinet part lies very well indeed. The second movement is a slow, thoughtful exposition in ¾, cast in a three part form. Almost dirge-like sometimes, the movement offers much in the way of melodic intensity. The third movement is full of life. It is a speedy 6/8 marked by playful dialogue between the instruments. The Sonatina is a skillful work of Grade 5 calibre. An interesting and provocative work like this should find its way into many performances.

* * *

Progressive Suite for B♭ clarinets, Murray Allen . . . Boosey-Hawkes, $1.00. 1955.

Published in score form this Suite is rather unusual in its presentation. The first movement entitled *Invention* is a duet, the second, *Egomaniac*, is a solo, the third is a trio and a *Romance*, while the finale is a quartet called *Haunted Clarinets*. The second movement is slow and marked by large skips and unusual intervals; it will take a good player to make anything out of this. The Invention is fast in sixteenths while the trio is more cantabile. Haunted Clarinets is fast and humorous. This novel presentation is probably Grade 4 material.

* * *

Solo-Time for Clarinet, Ted Mesang . . . Hansen, $1.25. 1955.

Here is a collection of eight original solos bearing such descriptive titles as *Twinkle Toes, Dainty Miss*, etc. The edition is obviously aimed at the younger clarinetists. The solos are probably Grade 3 plus materials.

* * *

Your Concert Reader, Gornston & Huffnagle . . . B. F. Wood Music Co., $1.00. 1955.

This and the following text I have been meaning to discuss in full for some time. A few words will suffice for the time being. The Concert Reader is an attempt to develop practical sight reading, phrasing, and understanding of conductor's techniques, concert routines, etc., etc. How well the text fulfills its aims will be the subject of additional discussion. Though the au-

(Turn to page 70)



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The Clarinet Corner

(Continued from page 69)

thors claim individual and class instruction, it would seem that the best use for this text, based on the aims, would be in the class with a conductor. This is in no sense a primer or beginning band text. The type of things that will confront students in later musical life are offered here. Thus a typical exercise will offer changes in tempo, meter, style, etc., just as what might be expected in more advanced concert work. More of this next time.

* * *

Pre-Views of the Orchestra & Band for Clarinet, Reifsynder and Miller . . . DeKay, $1.00. 1955.

This recent text may be used for individual or class clarinet instruction. The aim has been to present a text which emphasizes gradual progression plus a sound understanding of the basic rhythms and keys that will confront students in the beginning band and orchestra. There are only limited explanations of the various items; this is left to the teacher. The authors are optimistic on this point! However, this really does make for an uncluttered book. There are some very nice things in this text plus a few disadvantages. *More on this too next time.*

The End

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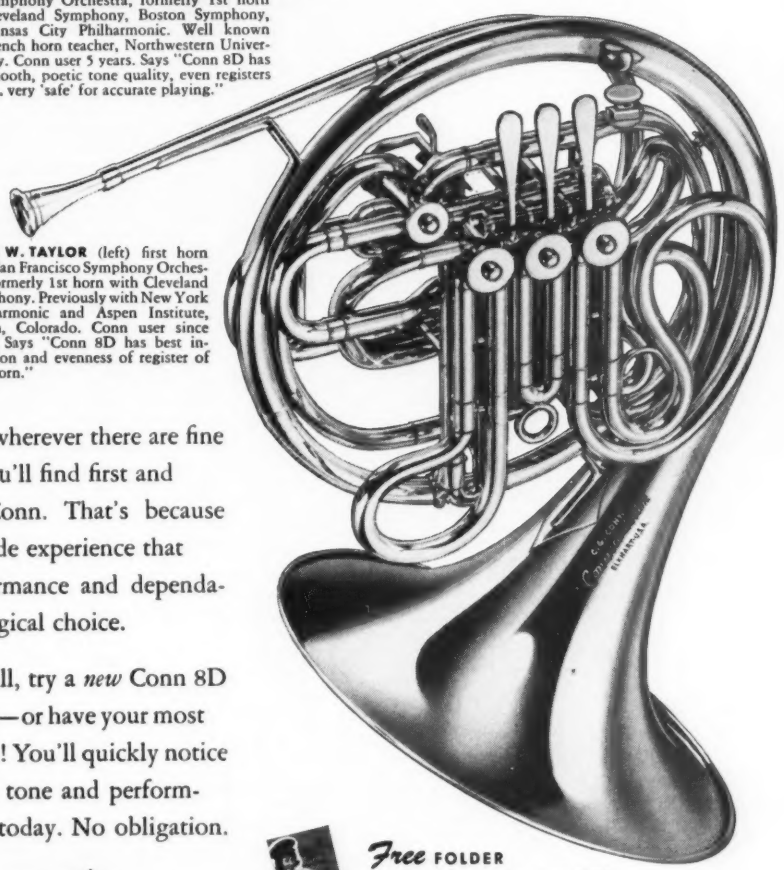


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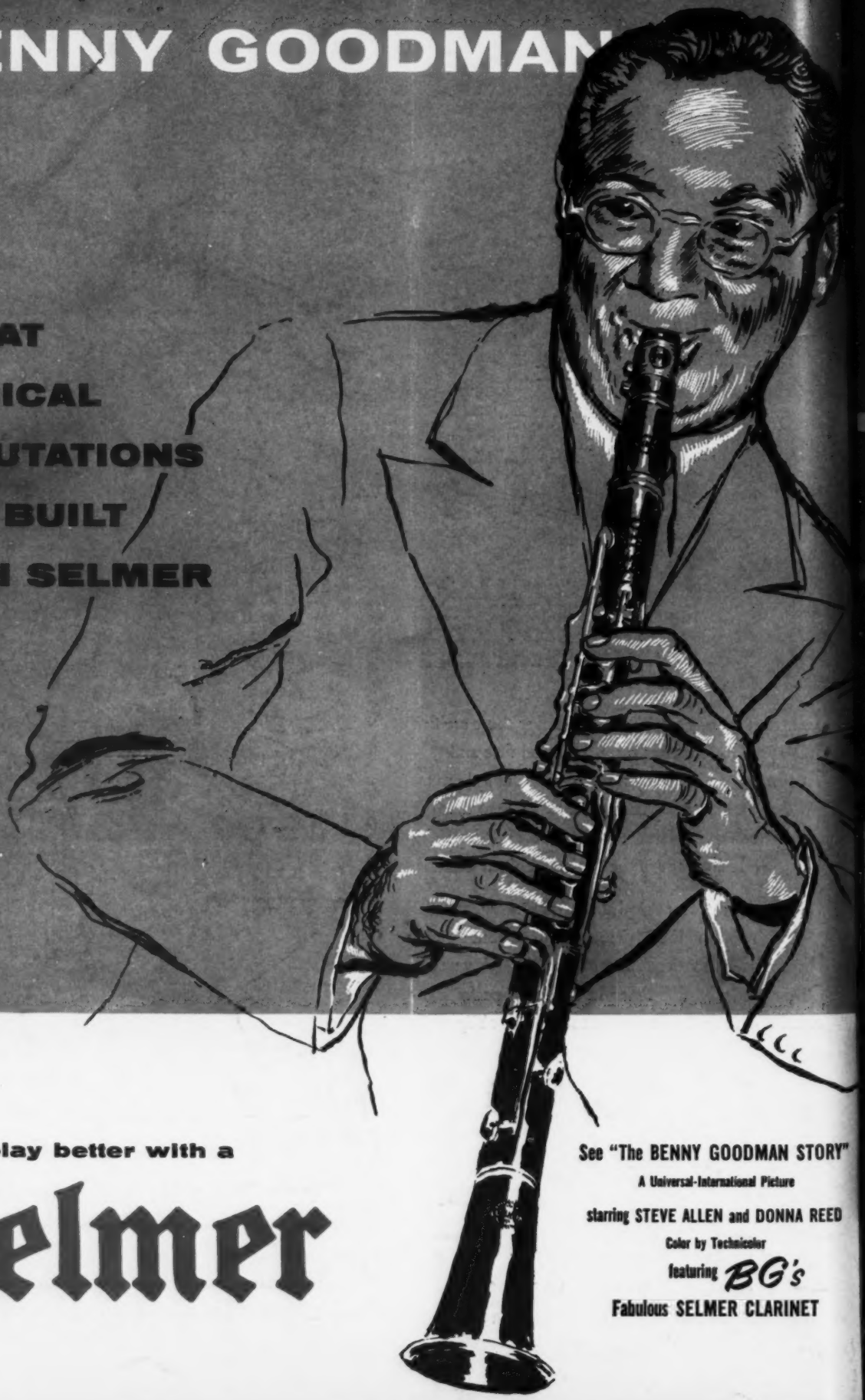
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